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ABSTRACT

Intended to help teachers think of ways to broaden the range of intelligences students use in language arts classes within the constraints of the content area, this book offers help for teachers who want to create classes in which students enthusiastically participate in constructive activities. In its first section ("Theory and Research"), the book sketches Howard Gardner's research on the many forms of human intelligence, showing seven intelligences: linguistic, logical/mathematical, musical, spatial, bodily/kinesthetic, interpersonal, and intrapersonal. The book notes that to judge students' abilities solely by linguistic performance is to neglect and discourage those whose strengths lie elsewhere, and maintains that because different cultures foster different types of intelligence, the nation's growing diversity could leave even more youths devalued and constrained. The book's next section ("Practice") focuses on each of Gardner's seven intelligences in turn, suggesting ways to expand traditional classroom practices for English. Among the suggestions in this section are definition projects for the logically inclined, song-writing and the setting of poems to music, map-making and art study in relation to movements such as romanticism, dramatization of literature, mime, small-group discussion and writing, and literature-related interview projects. Extensive appendixes provide step-by-step instruction sheets for 22 class activities. (SR)

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THEORY & RESEARCH INTO PRACTICE

Expressions:
Multiple Intelligences in the English Class

Peter Smagorinsky

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EXPRESSIONS

MULTIPLE INTELLIGENCES IN THE ENGLISH CLASS

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To my multiply intelligent wife, Jane E. Farrell, for her eternal love and support

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CONTENTS

1 Theory and Research 1

2 Practice 7

Linguistic Intelligence 7

Informational Uses of Writing 8

Personal Uses of Writing 9

Imaginative Uses of Writing 9

Logical/Mathematical Intelligence 11

Analysis 11

Theory 12

Persuasive Writing 12

Musical Intelligence 12

Composing Songs 12

"Soundtracks" for Oral Interpretation 12

Soundtracks for Drama 12

Spatial Intelligence 13

Making Maps 13

Appreciating and Applying the Arts 13

Hypermedia 13

Photography 14

Constructing Sets and Props for Oral Interpretation 15

Staging Puppet Shows 15

Performing Dance or Mime 15

Bodily/Kinesthetic Intelligence 15

Dramatic Productions 15

Dance and Mime 16

Art 16

Set Construction 16

Interpersonal Intelligence 16

All-Class Discussion 16

Small-Group Work 17

Intrapersonal Intelligence 20
Journals/Response Logs 20
Response to Literary Themes 20
Drama 21

References 23

Appendix: Activity Sheets 1–22 27

Author 71

1 THEORY AND RESEARCH

Many of us know by now the story of Shoeless Joe Jackson, the baseball player of uncanny skill who was implicated in the "Black Sox" scandal of 1919, in which eight members of the Chicago White Sox were suspended from baseball for life for their roles in throwing the World Series. Jackson has often been portrayed as a dupe in the episode, an illiterate country bumpkin whose ignorance and dim wit allowed his shrewder teammates and their nefarious accomplices to manipulate him into joining the fix. Shoeless Joe would no doubt have fared poorly on the Scholastic Aptitude Test. Yet he had an extraordinary grasp of the game of baseball. In the words of Ray, the narrator of W. P. Kinsella's *Shoeless Joe*,

> Below me in left field, Shoeless Joe Jackson glides over the plush velvet grass, silent as a jungle cat. He prowls and paces, crouches ready to spring as, nearly 300 feet away, the ball is pitched. At the sound of the bat he wafts in whatever direction is required, as if he were on ball bearings. . . .
>
> "Just watch the left fielder," I say. "He'll tell you all you need to know about a baseball game. Watch his feet as the pitcher accepts the sign and gets ready to pitch. A good left fielder knows what pitch is coming, and he can tell from the angle of the bat where the ball is going to be hit, and, if he's good, how hard. . . ."
>
> The crack of the bat is sharp as the yelp of a kicked cur. Shoeless Joe whirls, takes five loping strides directly towards us, turns again, reaches up, and the ball smacks into the glove.

Over the years we have seen different incarnations of Shoeless Joe Jackson in a variety of arenas: the basketball star with uncanny "court sense" who has trouble staying eligible, the quarterback who fumbles fractions but who is "an *A* student with the football." Observers have developed various theories to account for such phenomena. We hear, for instance, that people are equipped with either "headedness" or "handedness," a dichotomy that privileges the former over the latter. Theories such as this have perhaps sprung from the Piagetian assumption that the ability to perform concrete operations cuts across disciplines; that cognition is something that one either has or has not, that if one can solve problems in math, then one can also solve problems concerning morality, the self, taxes, and so forth; but that if one's candle burns faintly, then it does so in all areas of cognitive endeavor.

Yet we all know people whose performance belies this notion. A friend of mine, a brilliant researcher, claims that he cannot figure out how to program his VCR. I've seen highly regarded academicians who cannot remember or execute the most fundamental dance steps. We do not commonly regard these people as lacking any kind of intelligence; their excellence in the academic world seems to certify their noetic potency. On the other hand, the master mechanic or carpenter who abandons Faulkner in favor of the *National Enquirer* is regarded patronizingly as being oriented toward "handedness," a quality far less esteemed in our culture.

A group of psychologists headed by Howard Gardner has begun to question these traditional notions of intelligence. Gardner (1975, 1982, 1983, 1984, 1987, and other publications) has examined the range of behaviors people have demonstrated in a variety of cultures and has identified seven means through which people display intelligence. To Gardner, intelligence is an ability to solve a problem or fashion a product which members of many different cultures would value. Intelligent behavior is often problem-*solving*, but can also be problem-*finding*.

In the United States intelligence is usually recognized in one of two areas: one's *linguistic* capacities, exhibited by wordsmiths of various stripes; and one's *logical/mathematical* abilities, as demonstrated by scientists, mathematicians, logicians, and the like. This bias is reflected in the notion that schooling consists of the three R's of reading,

writing, and 'rithmetic, an assumption that has driven the manner in which we measure the intellect: through IQ tests and other standardized tests which affix a score to one's demonstration of these abilities.

Many people who are highly regarded in non-Eurocentric cultures, however, might not perform well on our "intelligence" tests. Gardner (1987) gives the example of the sailor in the South Seas who navigates ships at night through an understanding of the configuration of stars, the flow of the water, and occasional landmarks. Consider, too, the tribal scout who can track an enemy with a keen eye for detail, knowledge of territory, and insight into human nature. Examples from other cultures abound: sorcerers, hunters, shamen, gurus, fakirs, irrigation engineers, and countless others. These people perform roles which are essential to the perpetuation of their cultures, and they are among their people's most highly valued members. Yet they might not appear intelligent according to the measurements used in American schools.

In addition to the linguistic and logical/mathematical competencies that Eurocentric cultures tend to value, Gardner (1983) has identified five additional types of intelligence. The seven intelligences are the following:

1. *Linguistic:* a sensitivity to the sounds, rhythms, and meanings of words, and to the different functions of language. Skilled writers, translators, and (of course) linguists display linguistic intelligence.
2. *Logical/mathematical:* a sensitivity to and ability to discern logical or numerical patterns, with the ability to follow or generate long chains of reasoning. Scientists and mathematicians are the most obvious examples of logical/mathematical thinkers; others are lawmakers, philosophical essayists, and scholars.
3. *Musical:* the ability to produce and appreciate rhythm, pitch and timbre, or an ability to appreciate the forms of musical expression, as when Mozart expressed his anguish over his father's death through his *Requiem Mass* or when Sarah Vaughan evoked feelings of pathos with her interpretation of "Send in the Clowns."
4. *Spatial:* the ability to perceive the visual-spatial world accurately and perform transformations on one's perceptions, as Frank Lloyd Wright did in developing his Prairie School of architecture, or when an interior decorator expresses an understanding of spatial needs through the coordination of shapes and spaces in response to living needs. Among those who rely on spatial intelligence are sailors, landscape artists, engineers, painters, and sculptors.
5. *Bodily/kinesthetic:* the use of the body to solve problems or fashion a product, as in Alvin Ailey's interpretation of music through dance or Olga Korbut's development and performance of floor routines to express her feelings of exuberance. Mimes, surgeons, massage therapists, carpenters, athletes, mechanics, and chiropractors are among those who depend on bodily/kinesthetic intelligence.
6. *Interpersonal:* the ability to discern and respond appropriately to the moods, temperaments, motivations, and desires of other people. Ronald Reagan was thought by many to be a "less intelligent" politician than Jimmy Carter, but according to Gardner's theory he merely exploited a different *type* of intelligence, using his strong interpersonal skills to communicate and persuade. Others who rely on interpersonal intelligence are teachers, therapists, salespeople, actors, public relations officers, and charismatic leaders.
7. *Intrapersonal:* the ability to achieve self-knowledge, demonstrated in its highest form by the great ascetics, such as the Buddha, but also achieved by highly reflective individuals who have achieved great personal insight.

Of course, these skills are not discrete; often we use a blend of intelligences to perform successfully. A choreographer, for instance, must be attuned to musical, bodily/kinesthetic, and spatial intelligence, and perhaps require interpersonal intelligence to communicate the purpose of a routine to a dance troupe. Most social purposes require some combination of intelligences for successful performance.

In claiming that intelligence can be manifested equally through these seven areas, Gardner departs from conventional thinking. He disputes the notion that intelligence cuts across disciplines, arguing instead that the mind is organized in terms of *content.* Memory, he argues, does *not* work equally well for remembering facts, people, and dance steps; rather, people have different capacities in these areas. Symbol systems are different in what

they can *encode* (language versus music), *express* (architectural drawing versus dance), and in the *features highlighted* (e.g., the concept of volume in number and in music), with each symbol system seeming to have its own properties (Gardner, 1979).

Often, cultural differences account for developmental patterns and influence the types of intelligence that tend to emerge, a factor that becomes increasingly important with the progressively diverse student populations of American schools. Gordon, Miller, and Rollock (1990) argue that "insufficient attention has been given to the impact of unique cultural, ethnic or gender experiences on the development of behavior and the social system by which behavior is expressed. . . . [This bias has] negative consequences for the life experiences of groups who have been inappropriately represented in the enterprise" (p. 15). Scribner and Cole (1981) maintain that the impetus for the development of literacy is cultural, rather than intellectual; the development of an intelligence is driven by "the stimulus characteristics that are attributed or adhere to the variable rather than to the variable itself" (Gordon et al., 1990, p. 16). As American schools grow more culturally diverse, then, they ought to take into account alternative means of enabling students to express understanding, means that allow them to use the intelligences which their cultures have stressed.

This is particularly true since many people perceive the poor school performance of children of linguistic minorities—a group that will make up about 40 percent of the student population by the turn of the century (Lloyd-Jones & Lunsford, 1989)—to be the result of academic deficiencies rather than an imperfect mastery of the language (Cummins, 1981). Native speakers of Spanish, for instance, have had a persistently high rate of educational failure in the United States (Steinberg, Blinde, & Chan, 1984), a problem that Moll (1986, 1988) attributes to existing classroom practices that underestimate and constrain what these children can display intellectually. Spanish-speaking households rarely function alone or in isolation, but are connected to other households and institutions through diverse social networks which transmit knowledge, skills, information, assistance, and cultural values (Vélez-Ibáñez, 1983a, 1983b, 1988; Greenberg, 1989; Wellman, 1985), a system that Moll (1990) contends provides a rich source of background knowledge which schools could—but do not—draw on.

Instead, he argues, schools isolate students for formal evaluation of remote knowledge, denying them opportunities to construct meaning by using knowledge from their own worlds in diverse activities. Moll has found that Mexican-American households in Arizona display problem-finding and problem-solving skills in agricultural, economic, market-related, scientific, artistic, medicinal, religious, cultural, and educational activities within their communities (e.g., distilling curatives from crickets, creating and performing music, building and repairing machinery, operating ranches, selling and managing real estate) which are not valued by schools even though they are central to the lives of the students. Moll argues that teachers need to recognize and draw on such community resources if they are to make school a meaningful experience which honors the needs and abilities of students. Gardner (1986) feels that sophisticated cultures that have access to many resources ought to promote the development of a variety of means of expression: "Those charged with the instruction of children ought to try insofar as possible to tailor the particular symbol systems and symbolic tasks to the child's dominant psychological processes" (p. 50).

The problem, he maintains, is that some types of intelligence are more privileged in our schools than others and that although success on IQ tests is often thought to be a good predictor of success in the first year of college, it has little power in forecasting achievement outside school (Jencks, 1972). Gardner (1990) calls schooling based on this narrow range of assessible skills the "uniform view of schooling," in which all students study the same material in the same way, in the fashion recommended by Bloom (1987), Hirsch (1987), and Ravitch and Finn (1987). Such systems assess progress through formal tests administered under uniform conditions. With this type of measurement determining success, we should not be surprised to find that the subjects most amenable to numeric evaluation (math and science) should rise to the greatest prominence in the allocation of energy and resources, or that other skills, such as "verbal" skills, are contorted to fit a quantifiable mold. In this system the tail wags the dog: the assessment determines the values conveyed through instruc-

tion. In determining "verbal" skills, therefore, we focus not on writing fluency but on contrived items that measure vocabulary knowledge; knowledge of facts takes precedence over the abilities to interpret and synthesize. Those programs least amenable to testing, such as art and music, have the least value in this system, and are often among the first casualties when budgets are cut.

Given the range of individual differences, what type of person does a uniform curriculum serve? Gardner has determined that a great many individuals fail to excel in school not because they lack intelligence but because school does not recognize the importance of the *type* of intelligence through which they best express their understanding. While a few rare people are luminous in a variety of intelligences (Benjamin Franklin and Leonardo da Vinci come to mind) and others are weak across the board, most people seem skilled in just a few of the seven types. Only when schools begin to recognize and reward students whose proficiencies are in the five neglected intelligences, says Gardner, will "more individuals . . . emerge as competent on at least some measure [of intelligence. Such] competence in turn can have beneficent effects on self-concept and on productivity" (1990).

Gardner suggests that we shift our emphasis from standardized testing to what he calls *assessment;* that is, techniques that elicit knowledge through "real" performance instead of through formal instruments administered in a neutral, decontextualized setting. Assessment should occur "as part of an individual learner's natural engagement in a learning situation. . . . [Thus there is] no need to 'teach for the assessment' because the assessment is ubiquitous" (1990). Evaluation under actual working conditions, he contends, will make school performance a much better predictor of success beyond school.

This more organic means of assessment should take into consideration the contexts in which people tend to perform in nonschool settings. In the school context, students often perform in isolation; the premium is on testing individual achievement, a condition described by Johnson and Johnson (1983) as either a "competitive" or "individualistic" learning environment, as opposed to a "cooperative" milieu. In other settings, however, people frequently collaborate on projects, with various people contributing different abilities for a successful product. Cross (1990), for instance, found that in a business setting six people spent seventy-seven days producing a two-page executive letter for an annual report. When schools systematically eliminate all semblance to the ways in which people perform in naturally occurring settings—that is, when they focus on two types of intelligence which serve *some* social and professional purposes but not all—and when they isolate individuals for evaluation instead of allowing them to pool skills for collaborative problem solving or problem finding, then we should not be surprised when students find school irrelevant.

Gardner's theory has been criticized by those who believe in the primacy of linguistic and logical/mathematical competence, relegating the other five intelligences to the lower status of "talents." Gardner responds by pointing to other cultures in other times to see which skills have been most highly valued. For the Persians of antiquity, sailing skills were critical to the perpetuation of their society. Their spatial intelligence was essential for success in navigating the seas, far more important to them than the ability to write poetry or solve equations. Spatial competence was not a *talent* to them, but a fundamental skill for success. In modern times, the development of television and computer technology since the 1940s has begun to cause a shift away from the value on linguistic intelligence in American culture. Many critics have pointed to television as among the chief villains in the perceived decline in American schools, creating a generation more attuned to images than to words. The development of complementary computer technology will surely further this trend. *Hypermedia*, for instance, enables a user to become more of a director than a writer, splicing together sounds and images accessed from a vast computer network to dramatize messages. Promoters of these systems are predicting the eventual demise of books and writing as we now know them; we may indeed be moving into an era in which spatial intelligence supercedes linguistic intelligence in importance.

Looking into the future, Gardner (1984) speculates that many centuries hence computers may carry out all reasoning, perhaps causing yet another change in the type of intelligence our culture will value. "What I object to is this," says Gardner (1984, p. 22): "Decisions made about 80 years ago in France by Alfred Binet, who was interested in predicting who would fail in school, and later by a few Army testers in the United States in World

War I, now exercise a tyrannical hold on who is labeled as bright or not bright. These labels affect both people's conceptions of themselves and the life options available to them."

The American tendency to favor linguistic and logical/mathematical intelligence has often driven instruction in English, concentrating evaluation on the acts of reading and writing and often stressing the more logical functions of language, such as grammar and analysis (Applebee, 1984). Since the dawn of the twentieth century, when "English" emerged as a coherent domain, English teachers have been charged with instruction in grammar, rhetoric, literature, spelling, and composition (Applebee, 1974). While the profession has altered its focus on how to "teach" these subjects and on what to emphasize in each, these aspects of linguistic intelligence have always been at the core of English instruction. The relegation of these skills to a discrete subject area has helped English fit well into compartmentalized school systems. We have separate programs for Physical Education, Music, Art, Science, Math, and so on; and despite occasional attempts at cross-disciplinary skills (e.g., writing across the curriculum) students rarely have opportunities to transport knowledge gained or intelligences used from one domain to another. School subjects, therefore, tend to take on the narrow focus that supports and perpetuates the institution of compartmentalized schools.

This monograph aims to help teachers think of ways in which to broaden the range of intelligences students use in language arts classes within the constraints of the content area. A focus on literature has been central to English instruction throughout the twentieth century. A number of educators have begun to reconsider how students can best respond to literature (e.g., Rosenblatt, 1968; Smagorinsky & Gevinson, 1989) in an attempt to give students opportunities to express their understanding of literature in ways which are personally meaningful and promote their growth into more complex individuals. Gardner's research ought to have powerful implications for anyone concerned with this problem, particularly for those who aspire to create a "student-centered" classroom. Teachers have manifested their understanding of student-centeredness in many ways, often based on the precept that students should set the agenda for their own response to literature and life problems. Yet most publications on this subject feature a primarily *linguistic* response to issues, often in the form of journals, reading logs, and so on.

I would not dispute the notion that a linguistic response should be central to English classrooms, or suggest that it should be displaced by other forms of expression. I would argue, however, that students should be given opportunities to respond in other ways—through other intelligences—as well. In this way our classes will move closer to being student-centered in that they will allow students their best means of expression. Thus, students whose linguistic intelligence is among the weakest in their repertoire will have other vehicles through which to communicate understanding.

At the heart of all such expression should be the act of *meaning construction.* We can look to the masters for ways in which to accomplish this. The artists at the Walt Disney Studios produced *Fantasia,* an interpretation of classical music through animated stories that expressed their understanding of the mood and tone of the music. Similarly, choreographers select music from classical, jazz, and popular repertoires to create physical expressions of the feelings and impulses that they interpret in the compositions. Poets have often written verse in response to art or music; the essayist Lewis Thomas has written a contemplative piece entitled "Late Night Thoughts on Listening to Mahler's Ninth Symphony." Operas are often staged musical versions of classical stories. We undoubtedly recognize these forms of expression as important means of constructing meaning and communicating understanding, as works which are fulfilling for both creator and beholder. Why, then, should we deny our *students* the opportunity to signify their understanding through an act of meaning construction that uses an intelligence not traditionally associated with the linguistic emphasis of English classrooms?

Again, I don't suggest that we *replace* instruction in linguistic expression with the construction of meaning through other intelligences. Rather, I suggest that it serve as a complementary means of expression, perhaps even being optional. Such opportunities can be highly meaningful for students, giving them the chance to create meaning in ways that employ a variety of skills (and in collaborative projects to benefit from the intelligences of others) in activities that can be tremendously exciting and fulfilling.

Gardner's research suggests an explanation for the extraordinary popularity of Bart Simpson and his celebration of underachievement. The identification felt by so many with Bart's pride in mediocrity is too great to dismiss as a fad. I would suggest that the powerful following he has developed is due to some extent to the ways in which our schools undervalue the abilities of many of our students, who are made to "feel stupid" because they are evaluated solely according to their linguistic and logical/mathematical abilities. At the same time, however, they may be highly successful baby-sitters, artists, mechanics, student government leaders, and so on—achievements that give them feelings of self-worth. Lack of school success, however, gives them an official label of incompetence, and their response is to feel resentful and unappreciated and to reject the values of schools. It is little wonder, then, that they would embrace Bart Simpson's credo of underachievement.

The response of many school leaders to this attitude is, remarkably, to stamp it out. Rather than listening to students' expression of feelings of being unappreciated, they tell students that their feelings are wrong; and rather than expanding the means through which students may express their intelligence, they reinforce traditional notions of achievement and alienate further students whose disposition has excluded them from the educational enterprise. Instead of circling the wagons and shooting these students down, I suggest that we open up educational opportunities and invite these disenfranchised learners in.

The reader should have concluded by now that I am not suggesting these alternative responses as gimmicks to make a class fun, but rather to help create classes in which students enthusiastically participate in constructive activities. Several years ago I was describing to a secondary colleague an NCTE presentation I was about to make on introductory activities for literature and composition, an idea my copresenters and I eventually developed into the NCTE/ERIC TRIP monograph *Explorations: Introductory Activities for Literature and Composition, Grades 7–12*. I explained to my colleague the research bases for the text: schema theory, cognitive mapping, and so on—the idea being that a well-planned introductory activity can prepare students for the concepts central to understanding works of literature or the procedures needed for certain types of writing. My colleague's response: "Oh. You mean attention grabbers." This colleague—an experienced, highly regarded (if rather conventional) teacher—could not get beyond the notion that these activities did little but attract initial interest.

I suspect that opportunities for response through multiple intelligences might be similarly misunderstood. We should not be dissuaded, however, from providing a range of response opportunities for our students. Most of the activities that follow have been used in secondary English classes—either by me or teachers I have known or read—and have enriched the classroom by providing students the opportunity to choose their own means of response and allowing them to share and appreciate the imagination and range of intelligence of their classmates.

2 PRACTICE

The organization of the "Practice" section of this booklet is problematic because the activities often involve more than one type of intelligence. Some individual activities require multiple intelligences (e.g., producing a sculpture involves both spatial and bodily/kinesthetic intelligence), and most collaborative activities encourage different students to contribute different intelligences for the creation of a product they could not have produced individually (in producing a play, for example, some students would supervise the development of the script, some students might create sets, others might provide a soundtrack, and others would oversee the staging). In short, many activities allow students to use several types of intelligence.

I have attempted to address this problem by dividing the "Practice" section into seven parts, with each one devoted to one of the types of intelligence identified by Howard Gardner. For each type of intelligence, I have suggested several activities, each of which is described separately. The discussion of each type of activity includes (1) a general introduction that provides a theoretical background, (2) a description of a possible activity, and (3) a reference to one or more activity sheets in the Appendix that give students procedures to follow. Often a single activity sheet from the Appendix will serve more than one purpose. For instance, Activity 6, "Producing Plays," involves a number of intelligences: *linguistic* in producing a script, *bodily/kinesthetic* in the physical performance, *musical* should students provide a soundtrack or theme song, *spatial* should students construct sets, *interpersonal* in that they need to cooperate to create a group product, and possibly *intrapersonal* when students base the play on personal experiences that require reflection. Because of this multiplicity of applications, some activity sheets in the Appendix are referenced to more than one area of the "Practice" section.

Similarly, most activities described in the "Practice" section are referenced to more than one activity sheet in the Appendix. "Interpersonal Intelligence," for instance, includes a section on using small groups for writing, including prewriting activities. Five different activity sheets involve prewriting activities for small groups; therefore, all are referenced in "Interpersonal Intelligence."

Linguistic Intelligence

The opportunities for linguistic expression—both written and oral—are boundless in the English classroom. I would stress that whatever means of expression students engage in, they should be involved in an act of meaning construction. Several studies (Durst, 1987; Langer & Applebee, 1987; Marshall, 1987; Newell, 1984) have found that extended composition promotes more complex thinking than does cryptic writing, such as short answers or note-taking. However, much evaluation in school is predicated on factual knowledge rather than extended, constructive thought (Goodlad, 1984), both in discussion (Gall & Gall, 1990) and composing (Applebee, 1981, 1984). Bloom (1984) has found that in spite of the ubiquitous use in preservice and inservice training of his *Taxonomy of Educational Objectives—Cognitive Domain* (1956), which stresses the search for underlying concepts and principles, over 95 percent of the test questions that American students respond to elicit answers at the informational (factual) level.

Applebee (1984), in studying secondary composition instruction, found that "a high proportion of the writing activities [across the curriculum] involved . . . short-answer or multiple choice formats" (p. 18). He describes the types of writing that students produce in schools, dividing them into four "functions":

1. *Writing without composing*, or mechanical uses of writing such as multiple-choice exercises, fill-in-

the-blank exercises, short-answer exercises, copying, and taking dictation.

2. *Informational writing*, such as note-taking, reporting, summary, analysis, theory development, and persuasive writing.
3. *Personal uses of writing*, such as journals and personal notes to others.
4. *Imaginative uses of writing*, such as stories, poems, and play scripts.

Even in English classes the opportunities for extended writing are limited. Applebee (1984) found that in composition/grammar texts, 11.7 percent of the exercises require extended writing, and in literature texts 65.5 percent of the suggested activities involve extended thought (either written or for discussion). Most extended thought, however, is informational instead of personal or imaginative. The informational assignments primarily involve analysis and are prepared almost exclusively for evaluation by the teacher. Roughly two-thirds of the assignments require that students draw upon the teacher or the text for information, rather than on personal knowledge.

Typically, then, schools enable students to use their linguistic intelligence in a very limited manner, allowing for the reporting or occasional evaluation of textual information in ways that militate against complex thought generated from personal knowledge. I would suggest that any form of linguistic expression should encourage students to extend their thinking in such a way that they *use* factual knowledge to construct meaning, to reflect, evaluate, imagine, and engage in other high-level processes that promote personal and cognitive growth. The following are ways in which the three more complex types of writing can foster development.

Informational Uses of Writing

The following sections describe informational uses of writing in the areas of analysis, theory, and persuasive writing.

Analysis

Applebee (1984) defines analysis as "generalization and classification related to a situation, problem, or theme, with logical or hierarchical relationships among generalizations implicit or explicit" (p. 15). Many literary themes relate to issues in students' lives and can spark reflection and growth if presented at appropriate points in adolescent development (Smagorinsky & Gevinson, 1989; Smagorinsky, 1990; Gevinson & Smagorinsky, in progress). Many high school freshmen, for instance, are powerfully preoccupied with images, models, and idols with which they obsessively compare themselves; these models tend to be fleeting and meet immediate needs, thereby promoting role experimentation and a sense of belonging through peer groups (Erikson, 1980, 1982).

Students can profit, therefore, from studying literature that concerns gangs, cliques, and peer-group pressure (Gevinson, Hillocks, Littell, Rehage, & Smith, 1984; Smagorinsky & Gevinson, 1989), using such texts as Leonid Andreyev's "Nippie," S. T. Huang's "The Donkey Cart," Jean Stafford's "Bad Characters," Nicolas C. Vaca's "The Purchase," Jessamyn West's "Live Life Deeply," S. E. Hinton's *The Outsiders*, Toni Morrison's *The Bluest Eye*, and Reginald Rose's *Dino*. The discussion and analysis of the characters in these texts can allow students to engage the literature in a highly personal way, comparing their own experiences to those of the characters, classifying cliques in their own schools, or generalizing about the effects of peer groups on the individuals who both join and are rejected by them. They can illustrate the analyses with both real and literary figures. (See Appendix, Activity 1.)

Theory

Applebee (1984) describes theory as "building and defending at a theoretical level, including implicit or explicit recognition that there are alternative perspectives [and drawing hypotheses] and deductions from [the material studied]" (p. 15). Students develop the ability to take on multiple perspectives late in adolescence as part of their ideological development (Adelson, 1972; see also Smagorinsky & Gevinson, 1989; Smagorinsky, 1990). They also begin to develop a social perspective, a social/political investment, and a roughly consistent set of political principles, and are thus prepared to take on issues that challenge their ability to develop theories about problematic social issues. Many American literature curricula include an example or study of Puritan literature or times such as Anne Bradstreet's "To My Dear and Loving Husband," Jonathan Edwards's "Sinners in the Hands of an Angry God," Cotton Mather's "Essays to Do Good,"

Nathaniel Hawthorne's "Young Goodman Brown" and *The Scarlet Letter,* and Arthur Miller's *The Crucible.* These works reveal an ethic that has helped shape American morality to this day. Students can use this literature to consider their own sense of ethics and to begin to formulate a notion of morality to guide their own behavior. (See Appendix, Activity 2.)

Persuasion

Applebee (1984) defines persuasive writing as "any instances in which the attempt to convince overrides other functions or in which rules are given and compliance assumed" (p. 15). Students can use persuasive writing to accomplish a variety of purposes which can be very real and meaningful to them. Students studying literature concerning social responsibility (such as e. e. cummings's "i sing of Olaf, glad and big," Langston Hughes's "I, Too," Kenneth Patchen's "Nice Day for a Living," Richard Wright's "The Man Who Saw the Flood," Gordon Parks's *A Choice of Weapons,* Upton Sinclair's *The Jungle,* and Katherine Anne Porter's *Ship of Fools*) can use their analysis of literary figures to inform a persuasive letter to some agency or institution regarding their treatment of people or nature. Students could write to corporations regarding their hiring or promotional policies, their treatment of the environment, the conditions of the workplace, or other areas of responsibility that students might perceive. This opportunity enables students to use argumentation for personal purposes, to engage in civic activity (Stotsky, 1987), and to broaden the range of audience for their writing. (See Appendix, Activity 3.)

Personal Uses of Writing

The following sections describe two personal uses of writing: journals and personal-experience writing.

Journals

Many teachers now require or encourage students to keep journals, diaries, response logs, dialogue journals, and other personal, informal types of writing. The proliferation of articles promoting the use of journals indicates that for some people journals are a powerful source of reflection and self-knowledge. Some theorists (Smagorinsky, 1986) have argued that benefits derived from journals may be a function of personality type and that some people use them far more fruitfully than others. Undoubtedly, however, journals are an important option for those who find them worthwhile.

Personal-Experience Writing

Students can write about personal experiences that parallel those of literary characters. For example, students reading literature that concerns rites of passage (e.g., Phaethon and Phoebus, Psyche and Cupid, the Book of Job, John Steinbeck's "The Flight," Robert Fox's "A Fable," Gail Sheehy's *Passages,* Charles Dickens's *Oliver Twist,* Blossom Elfman's *First Love Lives Forever,* and Alexi Panshin's *Rite of Passage*) can describe an initiation experience of their own, reflecting on the transition and what they lost and gained from it. This can lead to both personal insight and greater understanding of the literature. Students can share their essays with one another, use them as the basis for producing plays that parallel the experiences of literary characters, or prepare a finished draft for evaluation. (See Appendix, Activity 4; Activity 6; Activity 7.)

Imaginative Uses of Writing

"Creative writing" is often a separate part of an English course, and indeed often a separate course altogether. I would suggest that teachers can, in addition, allow students to compose imaginatively to illustrate their comprehension of literature. The following sections describe imaginative uses of writing in the areas of reconstructing literature and producing literary forms, techniques, and parodies.

Reconstructing Literature

Retelling from different perspectives. Students can re-create a literary scene from the perspectives of characters other than the narrator. Alphonse Daudet's "The Death of the Dauphin," for instance, is a very short story about a young dauphin who believes that his royal privilege will extend into eternity, yet learns through the royal chaplain that he is afflicted with a terminal illness. The story is related with ironic detachment by a third-person narrator. Students could retell the story from the perspectives of different participants, such as the dauphin, the chaplain, the dauphin's servant, or some other character of their own devising present at the scene. Through the reconstruction of events from a different point of view, students can reveal

their comprehension of the story, the different characters' motives, and the technique of narrative perspective. Sharing their reconstructions with other students will allow them to create an intriguing composite of the event, much as we get when we read Faulkner and observe his technique of using multiple narrators to tell and retell the same story from different points of view. (See Appendix, Activity 5.)

Scripting plays. Students can script plays that parallel the experiences of literary characters. For instance, they can take their essays describing their rite-of-passage experience, share them with members of a small group, and produce a play based on one of the compositions. (See Appendix, Activity 6; Activity 7.)

Producing Forms, Techniques, and Parodies

Forms. Students have often produced creative writing to illustrate their understanding of literary forms: studying fables and writing a fable, and so on. This practice raises the issue of the relationship between form and content, a debate that extends beyond creative writing and encompasses problems such as whether or not to teach discrete, clearly defined prose forms (narration, description, argumentation, and so on) and whether or not to teach form through writing models. Judy (1980) has questioned form-oriented writing instruction, arguing that "'form' in writing has traditionally been presented as something independent of a writer's content, indeed, as something which exists before content. . . . [Form] grows from content and is inseparable from it. One doesn't simply pick a form and match ideas to it" (p. 41).

A typical instructional practice will serve to illustrate this problem. Students often study the Shakespearean sonnet, which has a very specific *form:* fourteen lines in heroic verse, with the first eight lines stating the proposition using an *abab cdcd* rhyme scheme, and the last six lines presenting the resolution using an *efef gg* rhyme scheme, with the major break in the poem occurring between the twelfth and thirteenth lines. Shakespearean sonnets also have a particular *content,* the subject of love. Students first study the form, and then are told to reproduce it with some amatory sentiments. But what of those students with little experience in love? Are they really writing a sonnet, or merely fitting appropriate-sounding words into a specific structure? Teachers need to consider this problem before requiring students to produce generic writing.

Students might need to learn procedures for producing the content prior to fitting ideas into the form (Hillocks, 1986b; Smagorinsky, in press *a*), provided of course that they have the appropriate knowledge. Some forms are amenable to form-oriented writing. Most students, for instance, have had instructional experiences and therefore could produce a fable that represents the lesson they have learned. Prior to studying the form, students could use free-association procedures such as freewriting to search their memories for experiences that have taught them a lesson. After generating appropriate content, students could study the fable form and learn procedures for expressing their content knowledge in the appropriate medium. (See Appendix, Activity 7, for a response opportunity based on a sequence suggested by Hillocks, 1986b.)

Literary techniques. Students can also produce creative writing to help them understand particular narrative techniques. Prior to studying a series of poems that convey meaning through powerful images (e.g., Robert Hayden's "Those Winter Sundays," Lisa Grenelle's "It was Cold in the House," Robert Browning's "Meeting at Night," William Shakespeare's "Songs" from *Love's Labours Lost,* Oumar Ba's "Drought," Giouse Carducci's "Alpine Afternoon," Chu Shu Chen's "Sorrow," and Alice Walker's "The Enemy"), students can consider the images of the season in which they study the poems. In the fall, students might conjure up images associated with football games (bonfires, pep rallies, marching bands, the spectacle of the game itself), harvest (the angle of sunlight, the color of produce, the crisp feeling in the air), leaf raking (red and yellow colors, crackling sounds), and so on. Then they could select an autumnal scene to write about, focusing on creative expression through the senses. Students might benefit from first engaging in activities that teach procedures for writing descriptively about images, such as those developed by Hillocks (1975). The act of constructing meaning through images helps students understand this facet of the act of poetic creation. (See Appendix, Activity 8.)

Parodies. Students can also show their understanding of authors or particular narrators by

parodying their style, or can show their understanding of literary forms by parodying their structure. I have had students write parodies of Holden Caulfield that have revealed great insight into his attitudes, problems, and appeal, far greater than they ever could have achieved through a traditional analytical essay. Hillocks, McCabe, and McCampbell (1971) describe a series of activities that teach students procedures for writing parodies (identification of style, point of view, sentence structure, diction, types of details, phrasing and figures of speech, attitudes), leading up to the retelling of a children's story or nursery rhyme through the voice of Edgar Allan Poe. Students have great fun writing through the eyes of distinctive writers, and in doing so demonstrate their understanding of the author's vision or narrator's personality and point of view. (See Appendix, Activity 9.)

Logical/Mathematical Intelligence

The privilege of this intelligence in academic settings is exemplified in the English classroom as well as in more predictable areas such as math and science. Students frequently engage in writing that involves exposition, argumentation, definition, classification, analysis, and other tasks that require the delineation of a system of thought that follows a set of logical rules; they also study the logic of formal grammar in spite of overwhelming evidence that its impact on writing is negligible (Hillocks, 1984, 1986).

As Applebee (1981, 1984) has noted, schools provide opportunities for displaying logical/mathematical intelligence in many of the expressive tasks they provide for students. These are described in the section on linguistic intelligence and will be reviewed briefly below. One factor to consider regarding the emphasis on the logical/mathematical functions of writing is their tendency to force students to develop thought according to principles of autonomy and detachment, which some researchers (Gilligan, 1982; Belenky, Clinchy, Goldberger, & Tarule, 1986; see also Gevinson & Smagorinsky, in progress) argue are predominantly masculine tendencies. Men, they argue, tend to develop moral and ethical systems that they apply regardless of context; women are more prone to develop with an emphasis on relationships and connectedness, and therefore have more fluid notions of right and wrong. These researchers imply that women are less likely to flourish in a system that demands an abandonment of their tendency to assess situations in light of particular contextual factors and which forces them to argue according to some absolute set of rules with which they may not agree. Teachers should consider this problem in assigning writing with a logical/mathematical emphasis.

The following are ways in which students can express themselves through logical/mathematical intelligence.

Analysis

Analysis includes such traditional tasks as comparison/contrast, definition/classification, and explication.

Comparison/Contrast

Students could compare and contrast the vision of utopia/dystopia in Aldous Huxley's *Brave New World* and either another utopian work of literature or a society envisioned by the student. (See Appendix, Activity 10.)

Definition/Classification

People define concepts virtually every day, from the humble (defining the label "natural" on food products) to the profound (defining pornography in films). In the English class, students could define a modern hero and determine whether a modern figure does or does not meet the criteria of the definition. For example, Thomas Jefferson is often regarded as a great American hero, but many have questioned this status because he was a slave owner. Students could consider whether Jefferson's status as a hero is compromised by this fact. Definition is a complex activity requiring several prewriting steps (Hillocks, 1981, 1982, 1986b; Hillocks, Kahn, & Johannessen, 1983; Smagorinsky, 1989a, 1991, in press *a*). For an excellent series of procedures for defining and classifying, I recommend Johannessen, Kahn, and Walter's *Designing and Sequencing Prewriting Activities*, from NCTE/ERIC. (See Appendix, Activity 15, for a prewriting activity that could help students generate criteria for a definition of *progress*.)

Explication

Students could explicate the meaning of a given poem. (No single activity could lead students

through procedures for poetry explication. Rather, a teacher should break the study of poetry down into several areas of intensive study. See Appendix, Activity 8; Activity 16; Activity 18.)

Theory

Theory involves developing a thesis, such as that black characters are depicted quite differently by black authors and white authors (Trousdale, 1990), and testing it with different examples from literature such as Mark Twain's *Huckleberry Finn*, William Faulkner's *Intruder in the Dust*, Alice Walker's *The Color Purple*, and Toni Morrison's *Beloved*. (See Appendix, Activity 2.)

Persuasive Writing

After reading literature concerning war (e.g., Thomas Hardy's "The Man He Killed," Stephen Crane's "War is Kind," Ambrose Bierce's "Parker Addison, Philosopher," Naguib Mahfouz's *Love in the Rain*, Erich Maria Remarque's *All Quiet on the Western Front*), students could write a persuasive letter to a politician regarding military policy and activity. (See Appendix, Activity 3.)

Musical Intelligence

Char and Meringoff (1982) studied children's understanding of radio stories and the extent to which sound effects and music can facilitate comprehension. They found that the rhythm, resonance, and volume of sound effects and music enable students to make inferences about the stories' mood, genre, cultural setting, pace, space, and directionality. We must assume that if *listeners* can make these determinations, then the *creators* of soundtracks must have such awareness in order to generate an appropriate background.

English teachers have used music in many ways in the classroom: playing popular songs as an introduction to poetry, playing instrumental music to inspire creative writing, using opera or musicals to complement the study of literature, and so on. Students can also be given the opportunity to *create* music as a means of constructing meaning.

Composing Songs

A friend of mine—a serious musician, both a singer/guitarist in a rock band and a member of the Chicago Symphony Orchestra Chorus and other classical choral groups—once asked me if I had written any poems that he could put to music. My poetic disability prevented me from obliging, but the incident does suggest a way to allow students to demonstrate understanding through musical intelligence. A poem has a meter, a mood, a spirit, and a meaning, all of which can be reflected in a musical interpretation. Students can set poems to music, or compose songs that might serve as a "theme song" to a work of literature, with the meaning interpreted through the lyrics and the tone and mood illustrated through the music. (See Appendix, Activity 6; Activity 7; Activity 9; Activity 11; Activity 21.)

"Soundtracks" for Oral Interpretation

Music can provide an effective background for other types of interpretation. For instance, I have often had students perform oral interpretations of literature. Some students have provided musical accompaniment, a sort of soundtrack, to their recitation. Music can be an important source of expression of literary understanding, for it conveys whatever feeling and cadence that students have found in the work of literature. (See Appendix, Activity 11.)

Soundtracks for Drama

Students can create soundtracks or scores for other types of performance, such as dramatic responses to literature or literary issues. Applebee (1974) argues that the British educational system places a far greater emphasis on the use of drama than does the American system: the British feel that when students play roles and interpret scenes they reconstruct meaning in complex ways that lead to greater understanding. Applebee referred primarily to activities in which students interpret the drama of professional playwrights. We can provide other opportunities as well. For instance, prior to reading a series of stories on characters who come into conflict with authority figures (e.g., the story of the golden calf from Exodus, James Baldwin's "The Man Child," Willa Cather's "The Sentimentality of William Tavener," Bordon Deal's "Antaeus," Daphne du Maurier's "The Old Man," Louisa May Alcott's *Little Women*, Paddy Chayevsky's *The Mother*), students can write personal-experience essays about conflicts they have had

with parents, teachers, coaches, activity sponsors, bosses, and the like. They could then work in groups to script and produce a short play based on one of the compositions.

Or students can re-create characters from literature in different contexts to demonstrate their understanding of relationships. After reading *Twelve Angry Men*, for example, groups of students could study the characters, select several whose interactions are most dynamic, and produce a sketch in which some incarnation of the characters meet in a new context and interact. Students can enhance this type of production with some sort of musical score, using conventional instruments or one of the portable synthesizers which are now widely available, in both live and videotaped performances. (I have invited students to produce a mini-musical for these activities, but no one has yet taken me up on the offer.) See Appendix, Activity 6; Activity 7; Activity 9; Activity 11; Activity 14.

Spatial Intelligence

Spatial intelligence is necessary for people who must represent the world through some concrete or graphic medium, or who must use spatial relations to solve a problem (e.g., chess players and engineers). Artistic expression involves an understanding of spatial relations and the representation and communication of ideas through some physically constructed object. Architects, landscapers, and others who must align shapes and spaces purposefully also exhibit spatial intelligence.

Artistic expression has often served as an adjunct to English classes. The following are some examples of the use of spatial intelligence.

Making Maps

Students can prepare artistic maps of concepts from literature. They might represent Faulkner's Yoknapatawpha County or some other literary terrain. They can map out the quest of a literary figure or real person, or superimpose their own imagined journey on the path of Odysseus, Candide, or whomever else they might be studying. Such maps could include representations of the characters, places, and obstacles encountered on the quest. (See Appendix, Activity 12; Activity 21; Activity 22.)

Appreciating and Applying the Arts

An exemplary program can serve to illustrate how students can communicate understanding through artistic means. The "Interrelated Arts" program at Barrington High School (Illinois) integrates arts and literature to help students search for an American identity. The course is team-taught by faculty from the art and English departments and aims to help high school juniors relate literature, art, music, and architecture to construct an American vision (Engle, White, & Wolnski, 1989). The school's proximity to Chicago allows students to attend operas, plays, museum events, and symphony performances, and to explore the Chicago area's extraordinary architectural heritage.

Students in this course:

1. study the arts as content areas, visiting art galleries, attending the symphony and opera, taking architectural tours, and visiting museums;
2. relate the arts to literature, such as by considering romanticism as fundamental to the nation's ideology and applying its characteristics to literature, opera, dance, symphonic music, and architecture; and
3. use art as a means of expressing understanding of American issues, such as when, to culminate the study of romanticism,

> students are asked to create their own expression of romanticism without relying on anyone else's words, materials, or emotions. Students thus experience romanticism through a self-expressive project. In the past, one student made a bottle without glass and attached personally meaningful items—metal bits, scarves, and canvas patches—onto a wire superstructure; the bottle was not sealed because the romantic spirit does not allow for containment. (Engle et al., p. 52)

The authors recommend that teachers of mainstream classes use elements of the Interrelated Arts program to broaden the range of student inquiry and response. The process of constructing an artistic vision of a literary concept can help students express their connection to literature in creative, meaningful ways. (See Appendix, Activity 7; Activity 12; Activity 13; Activity 21.)

Hypermedia

The computer has become an increasingly viable instrument through which artists depict their im-

ages. We see this in commercial art in the increasingly sophisticated use of computer graphics in film and television, and in more sublime art forms on display in galleries. Through the development of programs generically known as "hypertext," computers now enable users to coordinate a variety of media—videotape, sound, still photos—for productions that take the notion of "text" into a new dimension, situating the creator in a role as much author/director as writer. The use of such technology is broadly known as "hypermedia." Perhaps the day is not far off when "sensaround" and "odorama" technologies will allow a computer user to construct texts with a multidimensional ambience unimaginable just a short time ago.

Bill Briggeman, English department chair at Cincinnati (Ohio) Country Day School, has recently been investigating computer applications for English classes. He has developed a course in which students use a hypertext program to explore meaning as a function of the relationship between the word, the image, and personal experience in their study of literature. Students respond to quest patterns in literature by constructing or reconstructing a personal quest which they outline in words and portray with computer images.

A course such as Briggeman's could center around the study of the detective/mystery genre, and allow students to express their understanding of quest patterns through the representation of a mystery or problem that intriques them, or a difficult goal they aspire to reach. The students could read two types of texts prior to the creation of their personal quest text: (1) a detective or mystery story, such as an Arthur Conan Doyle or Edgar Allan Poe short story or a novel by more contemporary masters such as Raymond Chandler, Agatha Christie, Dick Francis, or P. D. James; and (2) several essays on interpretation and meaning and the relationship between ideas, words, and images, such as Howard Nemerov's *Figures of Thought*, Roland Bartel's *Metaphors and Symbols: Forays into Language*, Thomas Kuhn's *The Structure of Scientific Revolutions*, and *19 Interpretations of Wang Wei*. Students then begin the development of their personal-quest text. The project includes the production of the following:

1. The mystery or problem to be solved, or the goal to be attained. (Teachers may need to devote class time to activities that help students determine the focus of their project.)
2. A detailed written description of the project, including:
   A. a sequence of events, including occasions when the quest gets off-track;
   B. a presentation of plausible solutions; and
   C. a discussion and justification of the imagery employed to present the mystery, problem, or goal and its plausible solutions.

For a project of this type, students will need frequent access to computers, with the class perhaps being conducted in a computer center. Students could then use the teacher, the computer center supervisor, student aides, and one another as resources for developing their projects.

The range of resources available to hypertext users grows every day. For instance, the National Gallery of Art has now made its entire collection of paintings and drawings available on a laser disk; the Louvre is preparing a similar collection. Students therefore have access to an extraordinary array of art to use in their projects. Hypertext programs also allow users to incorporate videotape into their texts, opening up infinite possibilities for illustrating text with images. Since the technology is new, we can only imagine its potential for future applications. (See Appendix, Activity 12; Activity 22.)

Photography

Students can use photography to augment library work or other research done on a major project, or use it to interpret literature.

Research

Skilled photographers can represent ideas in a moving fashion through their depiction of people and objects. Modestly skilled students too can interpret or depict ideas through photography. When I was in high school, a friend and I did a collaborative junior-year research thesis on migrant workers. To supplement our report we went to migrant farms in both New Jersey (where we lived) and Florida (where we vacationed), and prepared a slide show contrasting the conditions of migrant workers in the two states. Our experience was quite educational, for we were often met with hostility by farm owners who did not want their workers' conditions photographed. We thus had to learn a certain journalistic furtiveness to get our pictures.

The slides allowed us to dramatize the points we made in our paper and enabled us to share our research with our classmates in graphic fashion. (See Appendix, Activity 21.)

Interpreting Literature

Students can also use photography to interpret the ideas expressed in literature. After reading Romantic poetry, for instance, students could take a series of photographs of places in nature they find particularly inspiring; or students studying the American Dream could photograph people or places that signify the values embodied in different visions of the American Dream. (See Appendix, Activity 13.)

Constructing Sets and Props for Oral Interpretation

The section on musical intelligence includes a series of activities that allow students to express their vision through music. These activities can also be vehicles through which students can display spatial intelligence through the construction of sets. These can be quite modest, as in simple cardboard props or chalkboard drawings that serve as a backdrop; or they can be quite elaborate. Several years ago my high school juniors were performing oral interpretations of poetry related to the theme of self-reliance. One group interpreted Donald Hall's "The Man in the Dead Machine," a poem about a World War II pilot.

A group of highly enterprising students performed a remarkable oral interpretation of this poem. Part of their production included the construction of an airplane, complete with a functioning engine and propeller which they had built at home, transported to school in a pickup truck, and reassembled in class prior to their performance. Clearly, this is an extraordinary example of students' willingness to invest time and energy in school projects, but it does illustrate what can happen when students have the opportunity to exhibit spatial intelligence in dramatic interpretations of literature. With any production, teachers can give students the option of videotaping performances at home, which would minimize the problem of transporting materials to and from school. (See Appendix, Activity 6; Activity 7; Activity 9; Activity 11.)

Staging Puppet Shows

As an alternative to performing skits, students can dramatize literary episodes or personal experiences with puppet shows. This would involve the design and construction of:

1. *The puppet stage:* This could be quite simple, as when students set up objects on the teacher's desk and manipulate the puppets from behind, or more complex, as when students construct an actual stage.
2. *The puppets:* Simple puppets could include decorated socks or premade puppets (including oven mitts fashioned after alligators, dragons, and so on); students can also construct puppets of various degrees of complexity.

(See Appendix, Activity 6; Activity 7; Activity 9.)

Performing Dance or Mime

Dancers and mimes often express their understanding of literature by their representation of space. For example, in *West Side Story* the dancers represented the tensions and moods of the drama not just through their physical talents but through their representation of space. Teachers could allow students to interpret literature in this manner. (See Appendix, Activity 14.)

Bodily/Kinesthetic Intelligence

We don't often think of bodily/kinesthetic performance in academic classrooms, yet many artists employ athletic skills to communicate to their audiences. Skaters, dancers, and gymnasts convey their vision through their routines. Physical comedians from Charlie Chaplin to Lily Tomlin have expressed a great range of emotions through their gestures and expressions. Marcel Marceau and other mimes create a stunning sense of dimensionality through their carefully crafted movements. Students can use bodily/kinesthetic intelligence to show understanding of many issues that come up in English classes.

Dramatic Productions

Students involved in simulation games or role playing (see Troyka & Nudelman, 1975; Smagorinsky, McCann, & Kern, 1987) can use physical expression to illustrate facets of character in the roles they are playing. Students can also manifest this type of physical interpretation in other activities, such as oral interpretation, dramatic sketches,

and puppet shows. (See Appendix, Activity 6; Activity 7; Activity 9; Activity 11.)

Dance and Mime

Choreographers often interpret classical stories in ballets such as *The Nutcracker, Swan Lake,* and countless others. Students could create performances to interpret literature read for class or independent purposes. (See Appendix, Activity 14.)

Art

Artists require bodily/kinesthetic intelligence to create the nuances necessary for compelling expression. As noted in the section on spatial intelligence, students can respond to literature through a variety of artistic media. (See Appendix, Activity 7; Activity 12; Activity 13; Activity 21.)

Set Construction

Students who construct sets and props for performances need to use bodily/kinesthetic intelligence to craft their objects. (See Appendix, Activity 6; Activity 7; Activity 9; Activity 11.)

Interpersonal Intelligence

The opportunities for exploiting interpersonal intelligence seem almost limitless. Any interaction has the potential for the employment of interpersonal skill.

All-Class Discussion

This is undoubtedly the primary arena in which students display interpersonal intelligence in the secondary classroom. Goodlad (1984) found that "frontal" teaching is the most common classroom arrangement, in which the teacher lectures or leads a discussion. Unfortunately, the discussion patterns rarely allow for true interpersonal engagement. Several researchers (Dillon, 1982; Wilen, 1984; Luka, 1983; Marshall, 1989) have found that most discussions are dominated by teachers, with student participation consisting of terse informational responses to teacher questions. Students rarely engage one another, pose questions themselves, or elaborate responses. This situation undoubtedly accounts for the "flat" atmosphere that Goodlad claims permeates most secondary classrooms.

To improve the participation of students in all-class discussions, researchers have suggested alternatives to the customary role teachers play as the sole question-posers and response conduits. Gall and Gall (1990) have distinguished between "recitation" (teachers asking most questions and students directing responses to the teacher) and "discussion" (students addressing each other), with discussion being the preferable mode. Dillon (in press) has suggested several teacher behaviors that can promote discussion among students:

1. Responding to student comments with a *statement* instead of a question; this encourages longer and more complex student responses.
2. Encouraging question posing from students, rather than assuming the role of sole question-generator.
3. Responding to student remarks with *signals,* such as "fillers" ("How interesting," "I see," "Hmmm").
4. Responding to student comments with *silence* for three to five seconds, thus allowing students to think about what others have said and to formulate additional comments.

Such techniques help students reclaim the floor and allow them to interact without relying on teacher judgment.

Many teachers have given students grades in class participation in an effort to promote participation in class activities. Research by Bloom (1954) calls this practice into question. Bloom studied the attention of students in lectures and discussions and found that students may be attentive both *overtly* (through active participation) and *covertly* (being engaged without speaking). Attention in one mode does *not* predict attention in the other; we cannot assume, therefore, that students who participate in discussions are any more or less attentive than students who do not. Often our best students do not speak frequently in discussions. This is a poor predictor, however, of how much they benefit from them. We might therefore consider that class-participation grades should reward students who actively contribute but not punish those who do not.

We should distinguish, too, between participation and interpersonal intelligence. Some students contribute a great deal to discussions but are overbearing, insensitive, opinionated, and/or impe-

rious. We should not assume, therefore, that we can necessarily equate the frequency of participation with the quality of participation.

Small-Group Work

Collaboration on group projects offers great opportunities to employ interpersonal intelligence. Students must negotiate, compromise, assume roles, pacify, support, redirect, console, cajole, and otherwise interact constructively in order to function successfully.

Slavin (1989) has synthesized research on cooperative learning and found that "team rewards and individual accountability are essential elements" for group success (p. 233). He continues:

> It is not enough simply to tell students to work together. They must have a reason to take one another's achievement seriously. Further, research indicates that if students are rewarded for doing better than they have in the past, they will be more motivated to achieve than if they are rewarded based on their performance in comparison to others, because rewards for improvement make success neither too difficult nor too easy for students to achieve. (p. 233)

The success of the group depends on the individual learning of every member; when the task is to *do* something rather than to *learn* something, the contributions of less capable students have less value. Optimally, students will help one another learn and take one another's achievements seriously when working in groups.

The following are ways to use small groups in English classes: in literary analysis, in writing, in discussions, in drama, in group competition, and in individual interviews.

Literary Analysis

I have suggested (Smagorinsky, 1989b) four ways for students to work in small groups to study literature:

Introductory activities. Students can participate in activities that introduce concepts that arise in literature (see Johannessen, Kahn, & Walter, 1984; Kahn, Walter, & Johannessen, 1984; Smagorinsky, in press *d*). One such activity is to consider problematic situations which parallel those that arise in the literature (a type of activity originally developed by George Hillocks, Jr.). For instance, prior to reading works that look at questionable "progressive" developments (such as N. Scott Momaday's *The Way to Rainy Mountain*, Thomas Berger's *Little Big Man*, H. G. Wells's *The Time Machine*, or Chinua Achebe's *Things Fall Apart*), students could consider a series of problematic developments such as westward expansion of white civilization, the industrial revolution, or the development of atomic energy. The high-level interactions within small groups in discussing these problematic developments allow students to call upon a wide range of interpersonal skills to gain some insight into the nature of progress. (See Appendix, Activity 15.)

Interpreting symbols. Students in small groups can study symbolic or allegorical literature, such as (a) episodes within larger texts (e.g., the rat-killing scene that opens Richard Wright's *Native Son*), (b) a whole extended text (e.g., Ken Kesey's *One Flew Over the Cuckoo's Nest*), or (c) a poem in a sequence of related poems, such as Raquel Chalfi's "Porcupine Fish," Rainer Maria Rilke's "The Panther," Walt Whitman's "A Noiseless Patient Spider," Marianne Moore's "The Monkey," William Blake's "The Tiger," and James Dickey's "The Bee." Students can take risks with their interpretation much more freely in a small group than they might in the more intimidating circumstances of a teacher-led all-class discussion, and they can use their interpersonal intelligence to arrive at a group analysis. (See Appendix, Activity 16.)

Synthesizing ideas. Students can synthesize ideas within a literary unit. After reading several stories that look at gender roles (e.g., Shirley Faessler's "A Basket of Apples," Mary E. Wilkins Freeman's "The Revolt of Mother," Ernest Hemingway's "The Short Happy Life of Francis Macomber," Veronica Huang's "Backstage," Zora Neale Hurston's "Sweat," Santha Rama Rau's "Who Cares?" and James Thurber's "The Secret Life of Walter Mitty"), students could work in groups to make generalizations about the portrayals of men and women in the texts, perhaps contrasting the perspectives of men and women writers. Students who feel uncomfortable addressing the whole class on sensitive issues can express themselves more confidently to a small group of peers. (See Appendix, Activity 17.)

Weaning students from the teacher. Group work can wean students from teacher dependence when situated as an intermediate stage between teacher-led discussion of a process or concept and students'

independent performance (see Hillocks, McCabe, & McCampbell, 1971, for an extended discussion of this procedure). Students studying ironic literature, for example, might benefit from having the teacher model an interpretive strategy such as recognizing a conflict of facts within the work (see Booth, 1975, and Smith, 1989, for elaborated discussions of strategies for interpreting irony), using such materials as Karel Capek's "The Last Judgment," Amy Lowell's "Fireworks," Mona Gardner's "The Dinner Party," and Stevie Smith's "The Zoo." Students could then practice the procedure in small groups on a work such as O. Henry's "The Ransom of Red Chief" or Naomi Long Madgett's "The Mother." Finally the strategy could be used independently to interpret a work such as Percy Bysshe Shelley's "Ozymandias" or Thomas Hardy's "Satires of Circumstance." (See Appendix, Activity 18.)

Writing in Small Groups

Teachers and researchers have found that small groups can facilitate composing at various stages of the writing process:

Prewriting. Hillocks (1984, 1986a) has identified an "environmental" instructional mode as being highly effective in improving writing. This mode features small-group practice of skills and strategies introduced by the teacher. Johannessen, Kahn, and Walter (1982) describe a series of activities that teach students procedures for writing that involves definition (see Hillocks, Kahn, & Johannessen, 1983; Smagorinsky et al., 1987; and Smith, 1984, for similar uses of small groups). Students study sets of materials, such as a set of problematic examples or "scenarios" of action that may or may not be courageous (such as a soldier crossing a mine field to save a comrade without knowing that the field is mined) in order to develop procedures for generating criteria, examples, and contrasting examples. Later, students define concepts (freedom of speech, terrorism) independently using the procedures that the teacher had first modeled and which they had then practiced in the small groups. Activity 15 in the Appendix provides a set of problematic examples that students could study in small groups as a prewriting activity for defining *progress.* Other activity sheets in the Appendix that include small-group prewriting activities are Activity 1, Activity 2, Activity 3, Activity 5, and Activity 10.

During composing. Several researchers have begun to explore the benefits of group composing, arguing that students learn composing procedures from working their way through the production of a group composition. Deconstructionists such as Crowley (1989) maintain that composing is a social act, rarely performed in isolation, and that schools should promote interaction during composing. Daiute (1990) identifies several benefits that follow from group composing:

1. The interactive process involved in creating texts provides writers with partners to evaluate and negotiate texts, perhaps leading to the internalization of a conversational voice to guide and redirect composing in the manner suggested by Bereiter and Scardamalia (1982).
2. Students must communicate clearly with one another, perhaps activating inert or passive knowledge that will inform text production.
3. Students use clear, self-chosen language to communicate with their peers.
4. Students composing collaboratively engage in play, thus allowing the exploration of ideas and feelings in a risk-free environment (Bruner, Jolly, & Silva, 1976; Erikson, 1972; Winnicot, 1971).

Students can engage in group composing when learning a new style of writing or when working on a group project such as scripting a play. (See Appendix, Activity 6; Activity 7; Activity 9.)

Revising. Peer response groups have become a staple of classes that emphasize writing. Typically, students will produce a draft of a composition and then share it with a small group of classmates for response that leads to revision (see Gere & Abbott, 1985; Smagorinsky, in press *b*). The feedback can be written, as in corrections, marginalia, critical commentary, and the like; or it can be direct, spoken response.

Practitioners (Macrorie, 1970; Gebhardt, 1980) have identified a number of positive outcomes of peer response groups: students develop a better sense of audience, broaden their range of response from teacher-as-sole-examiner to peers with different values and perspectives, read a variety of writing styles, and develop a sense of community with other writers. Researchers who have studied peer response groups have found that they can improve critical thinking, organization, and appropriateness of writ-

ing (Lagana, 1973); increase revision (Benson, 1979); and reduce writing apprehension (Fox, 1980). Studying group process, Gere and Abbott (1985) found that students become reflective about their writing process, recognize and reason about problems, revise their composing process, and judge their products, with older students being more supportive and engaged than younger students. (See Appendix, Activity 1; Activity 2; Activity 3; Activity 5; Activity 7; Activity 8; Activity 9; Activity 10.)

Student-Led Discussions

Students can work together in groups to lead discussions of literature. I have taught high school juniors a heuristic for developing questions, based on taxonomies of Bloom (1956), Hillocks (1980), and Pearson and Johnson (1978) that were synthesized by Tom McCann (Kern, McCann, Price, & Smagorinsky, 1987). The taxonomies begin with literal questions about the text and become increasingly complex, ultimately requiring high-level inferences. The heuristic includes questions on six levels; I will illustrate them here with questions about *Huckleberry Finn*.

1. *Important fact stated directly in the text.* Example: What did Huck do when Pap locked him in the cabin?
2. *Stated relationship between important characters or events.* Example: Early in the novel, what do we learn about the widow's attitude toward tobacco?
3. *Inference about a crucial relationship between two pieces of information close together in the text.* Example: In what ways is Huck like his father? In what ways is he different?
4. *Inference about the relationships among many pieces of information spread throughout the text.* Example: How does Huck's attitude toward Jim change from the beginning of the book to the end? Give examples of four incidents that illustrate these changes.
5. *Perceiving a pattern from seemingly unrelated pieces of information; this often involves tracing a symbol or relating a set of symbols.* Example: How does Huck feel when he's on the river? How does he feel on land? What does the river symbolize in the novel? Explain how you arrived at this conclusion.
6. *Author's generalization about life outside the novel.* Example: *Huckleberry Finn* is often thought to be a satire, that is, a work of art that ridicules society in order to criticize its follies. What is Mark Twain satirizing in *Huckleberry Finn*? Give examples from the text that have led you to this interpretation.

According to Dillon (1986), in generating these types of questions a student

> exhibits for pedagogical appreciation and action a set of cognitive, affective, and behavioral dispositions describing the student's individual character and dynamic relation to the world. [Generating questions] instantiates those very propensities that educators otherwise labor to instill into the learner—attending, thinking, expressing; motivation and readiness; participation and action. The cooperative nature of the task requires a great deal of interpersonal intelligence. (p. 337)

The students then use their questions to lead the class in a discussion of the segment of the text from which they have developed their questions. The teacher might divide a text into five to seven sections and have different small groups be responsible for generating questions and leading a discussion for each segment. The discussion-leading responsibility again requires interpersonal intelligence to create an atmosphere in which other students will participate and benefit. (See Appendix, Activity 19.)

Dramatic Productions

I have already reviewed ways in which students can reconceptualize scenes from literature in a manner that demonstrates their understanding of characters and their interactions, as well as the tone and mood of the characters' environment. The planning and production of these skits requires interpersonal skill in the decision making regarding character interpretation, role assignment, scripting, production accoutrements (sets, props, soundtracks, and so on), medium of the performance, and the production itself. The interpretation of character requires interpersonal intelligence for the depiction of mood, feeling, and intention through tone and gesture. (See Appendix, Activity 6; Activity 7; Activity 9; Activity 11.)

Group Competition

Students can work together in acts of meaning construction in competitive activities that teach

them learning strategies. For example, I have developed a set of activities that foster vocabulary growth (Smagorinsky, 1991) in which students learn procedures for determining the meaning of unfamiliar words through meaning construction based on knowledge of roots and affixes, and through understanding of context. Groups of students are given a sheet including prefixes (*pre-, im-, a-*), roots (*gyn, morph, gnosis*), and suffixes (*-ous, -ology, -phile*). From this sheet, plus their knowledge of additional roots and affixes, students generate neologisms (e.g., *magnagynolatry*—"the worship of great women," *microhippomorphic*—"in the shape of a small horse"), and then in turn try to guess the meanings of the neologisms created by other groups. In the acts of both meaning construction and meaning interpretation, students must use interpersonal intelligence to arrive at a group solution.

Individual Interviews

Students can conduct interviews to serve a variety of purposes in English classes. The successful elicitation of information during an interview requires interpersonal intelligence. Students can use interviews for several purposes, including the following:

Connecting with a literary theme. As an alternative to writing about personal experiences related to literary themes, students can interview significant people in their lives about their experiences, and then write narratives from the interview notes. For example, students studying literature based on the coming-of-age theme (e.g., Richard Wright's "The Man Who was Almost a Man," Nicolai Chukovski's "The Bridge," Doris Lessing's "Through the Tunnel," Alice Munro's "Red Dress," Simone de Beauvoir's *Memoirs of a Dutiful Daughter,* Camara Laye's *The Dark Child,* and Gordon Parks's *The Learning Tree*) can interview their mother or father about a significant experience that caused them to grow up. They can then produce a narrative based on their parent's experience and perhaps work in a group to dramatize it, as described in previous sections. (See Appendix, Activity 6; Activity 20.)

Research. Students can supplement research papers with interviews with people whose perspectives can provide important information or insight. I have had students add unique perspectives to their research efforts through just such interviews. One girl who researched adoption (she herself was adopted) interviewed the head of the agency through which she had been adopted. A boy researching the Vietnam War interviewed his uncle, a veteran of the conflict. Many topics allow students to gain information through personal contact and thus take advantage of their interpersonal intelligence. (See Appendix, Activity 21.)*

Intrapersonal Intelligence

The study of literature often prompts reflection. Teachers can nurture this potential by giving students opportunities to think about the literary characters and themes in terms of their own experiences through a variety of media.

Journals/Response Logs

The use of journals has become widespread in English classes, particularly through the influence of the National Writing Project. Even though teachers have widely varying notions of what journals are and of how students should benefit from them (Langer & Applebee, 1987), most journal-keepers use them for some type of reflection on personal issues.

Response to Literary Themes

Students can engage in more formal types of writing to reflect on themes central to literature. Some theorists (Hillocks, Kahn, & Johannessen, 1983; Hillocks, McCabe, & McCampbell, 1971; Johannessen et al., 1984; Kahn et al., 1984; Smagorinsky, 1986, 1989b, 1990; Smagorinsky & Gevinson, 1989; Smagorinsky et al., 1987) have suggested that defining abstract concepts in order to frame literary analysis can help students gain insight into essential human experiences and help them confront problems in their own lives. Several years ago my high school juniors defined the concept of materialism and used their definitions to examine the behavior of characters from Arthur Miller's *The Death of a Salesman,* F. Scott Fitzgerald's *The Great Gatsby,* and a series of poems including Charles J. Shagoury's "Schizophrenia on Madison Avenue," Siegfried Sassoon's "The Case for the Miners," Edwin Arlington Robinson's "Richard Cory," Sara Teasdale's

* *Note:* Two good resources for interview activities are in *Talking to Learn,* Classroom Practices in Teaching English, Vol. 24 (NCTE): "The Interview Connection" and "Listening to the Songs People Sing."

"Barter," e. e. cummings's "when serpents bargain for the right to squirm," and Arthur Hugh Clough's "The Latest Decalogue." Our discussions of the literature helped students consider the effects of materialistic values on their own lives. On his course evaluation, one student said that as a result of his reflection he was going to change his career plans, abandoning his goal of using a business major to earn a high income and replacing it with a plan to major in marine biology, an area in which he had a great interest. Formal analysis of literary themes can help students reflect on their inner nature and make decisions about how to conduct themselves. (See Appendix, Activity 2; Activity 4; Activity 7; Activity 13; Activity 20.)

Drama

Film critic Dave Kehr (1990), discussing Marlon Brando's "method acting," writes,

> If screen acting was once a matter of presentation, of the offering of dialogue, movement and physical appearance with the greatest possible clarity and directness, it henceforth was to be something quite different. Brando did not act for the camera but for himself.
>
> Brando's famous "mumbling" [represented a stylistic shift] in that Brando's acting no longer was concerned with words as vehicles of meaning but used only as clues, along with gesture and posture, to an interior reality invented not by the writer but by the performer.
>
> Drawing on introspection, the actor struggled to assimilate his character—to incorporate a part almost in the literal sense of taking it into his body. Clarity thus was sacrificed to a rough, conflicted texture that suggested "realism," and directness of presentation was absorbed by a new "immediacy"—a sense of complex, even contradictory emotion presented with physical force and impact. (p. 16)

We do not expect all of our secondary students to be mini-Brandos prowling the waterfront of their inner beings. Yet for highly introspective students drama can be an opportunity to express intrapersonal intelligence through their portrayal of characters either from the professional theater or of their own creation. (See Appendix, Activity 6; Activity 7; Activity 14.)

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APPENDIX

1 Writing about Peer Groups

In most schools, the students divide themselves up into distinct social groups known as "peer groups" or "cliques." In this activity, you will be writing about experiences you have had with peer groups.

Members of a social group share a set of particular characteristics and exclude those who do not have them. For instance, in the 1960s one social group was known as "hippies." They tended to have long hair and they wore patched-together clothing, listened to "psychedelic rock," supported political causes associated with peace and love, and were "antiestablishment": that is, they tended to oppose existing authorities such as government, school administration, parents, and so on. Hippies often clashed with "jocks," who tended to participate in school-sponsored activities such as sports and were more supportive of institutions such as government, had more conventional haircuts and wardrobes, and generally were more conservative.

Prewriting: Small-Group

Your own school probably has a number of different social groups. In a small group of three to five students,

1. List as many social groups in your school as you can think of and include a description of the characteristics of each. (For instance, in the first paragraph of this activity sheet you will see a number of characteristics of "hippies" and "jocks.")
2. Try to generalize about how social groups affect people, considering the following questions:
   A. *Regardless of which groups they join,* how are people affected by being a member of a social group?
   B. What are the benefits?
   C. What are the drawbacks?
3. Give examples from either your own experiences or your knowledge of literary or film/television characters to support your generalizations. Take notes from your discussion so that you can discuss your generalizations with other members of the class.

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Prewriting: Whole-Class

Next, compare your small-group decisions with the ideas of other small groups in an all-class discussion. Take notes whenever someone says something that you might want to think about when writing your paper.

Prewriting: Individual

So far you have discussed the effects of social groups with both a small group and your whole class. You should have taken notes during both of these discussions to help you prepare to write an essay in which you consider the effects of peer groups on people, both those who join the groups and those who are rejected by them. One way to approach this type of essay is to use the following set of procedures:

1. Think about the ways in which social groups affect people. You might do this by using one or more of the following methods:
   A. Freewrite about your own experiences with social groups.
   B. Consider the notes you took in the small-group and/or all-class discussions.
   C. Think or write about literary characters whose experiences you have read, or film/television/theatrical characters you have seen.
   D. Some combination of these methods.
2. From your thinking in step 1, make a list of *generalizations* about the effects of peer groups on individuals. A generalization is a statement which usually is true about all instances of the thing you are studying.
3. For each generalization, write down at least one example from your own experiences, the experiences of people you know, or the experiences of literary/film/television/ theatrical characters.
4. Develop a *thesis* from the information in steps 1, 2, and 3, that is, a statement that sums up the overall effects of social groups.

Producing a Draft

Produce a draft of an essay describing the effects of social groups on individuals. One common way of organizing such a paper is to:

1. Develop an introduction from your thesis (step 4 above).
2. Write a paragraph about each generalization (step 2 above), with each generalization supported by examples (step 3 above).
3. Conclude the paper by reconsidering your thesis.

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Revision: Small-Group

After you have written a draft of your essay, get back in your small group to share your writing. Proofread the essays of your groupmates, focusing on how well they state their generalizations and how well they support each generalization with clear examples. Suggest ways to improve the writing by making comments in the margins of the draft wherever you feel they would be helpful and writing a summary evaluation at the end of each draft you read. Feel free to discuss the essay with the writer and other members of the group.

Revision: Individual

Using the comments of your group members, produce a new draft of your essay.

Teacher's Text References: *Linguistic Intelligence,* Informational Uses of Writing, Analysis (p. 8); *Interpersonal Intelligence,* Small-Group Work, Writing in Small Groups, Prewriting (p. 18) and Revising (p. 18).

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2 Writing about the Puritan Ethic

Ethic is a term that describes the set of rules that governs a person's behavior, helping him or her to distinguish right from wrong. The Puritans had a very particular code of moral behavior (known as the "Puritan Ethic") that strongly influenced the behavior of members of their society; people who violated the ethic were punished in humiliating ways such as by having their head and hands locked in stocks in a public place.

Prewriting: Small-Group

You have read several works of Puritan literature. In a group of three to five students, discuss the behavior expected of members of Puritan societies. Then,

1. Make a list of generalizations about the behavior that makes up the Puritan Ethic.
2. Give an example for each generalization. Your examples may come from the Puritan literature you've read, or you may think of modern examples (from current events or from your own experiences) that illustrate ways in which Americans have perpetuated the Puritan Ethic.
3. Respond personally to each of the rules of behavior. Do you agree with the rule? Why or why not? Give an example from your own experience that explains why you agree or disagree with each rule. Take notes from your discussion so that you can defend your views in an all-class discussion.

Prewriting: Whole-Class

Compare your generalizations and examples with those of other small groups in an all-class discussion. Take notes of ideas that you might want to return to when you write your essay.

Prewriting: Individual

1. Use the notes you have taken during your small-group and all-class discussions to help you think about developing a system of ethics. Think about a code of behavior that you would like to follow as you go through life. One way to think about your sense of ethics is to engage in freewriting to get some ideas out on paper. You might want to start by thinking of examples of right and wrong behavior, by responding to the Puritan literature, by responding to the ideas you

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discussed with your classmates, or by thinking of something else. Write about the issue in whatever way best gets your ideas out on paper. Don't worry about grammar or form.

2. Next, try to make sense of the thinking you did in step 1:
   A. First, make a set of general rules to guide ethical behavior (such as the rules you identified in your small-group analysis of the Puritan Ethic).
   B. Then illustrate each rule with at least one example from your own experiences, the experiences of people you know, or the experiences of literary characters.
   C. Develop a *thesis*, or statement that sums up your code of ethics, from your ideas in steps A and B.

Producing a Draft

Produce a draft of an essay in which you outline a personal code of ethics. You might proceed as follows:

1. Begin with a paragraph in which you state the thesis of your essay.
2. Write a paragraph about each rule you have developed, including examples that illustrate the rule.
3. Conclude by summing up the main ideas of the essay.

Revision: Small-Group

After you have written a draft of your essay, get back in your small group to share your writing. Proofread the essays of your groupmates, focusing on how well they state their rules and how well they support each rule with clear examples. Suggest ways to improve the writing by making comments in the margins of the draft wherever you feel they would be helpful, and by writing a summary evaluation at the end of each draft you read. Feel free to discuss the essay with the writer and other members of the group.

Revision: Individual

Using the comments of your group members, produce a new draft of your essay.

Teacher's Text References: *Linguistic Intelligence*, Informational Uses of Writing, Theory (p. 8); *Interpersonal Intelligence*, Small-Group Work, Writing in Small Groups, Prewriting (p. 18) and Revising (p. 18).

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3 Writing about Social Responsibility

The stories you have read have illustrated problems of social responsibility. In this activity, you will be writing a letter expressing your view about responsibilities people have toward each other.

Prewriting: Small-Group

Get in a group of three to five students and, on the basis of your readings, discuss the responsibilities that institutions have toward members and that members have toward institutions. In other words, what are the responsibilities of governments toward citizens and citizens toward governments? Of companies toward employees and employees toward companies? Of schools toward students and students toward schools? Give an example from your own experience or knowledge of others' experiences to illustrate each responsibility you name. Use the following chart to help you think about this issue (you do not need exactly five responsibilities; you may identify more or fewer). Each person in your group should take his or her own notes.

Responsibility of Institutions toward Individuals

Responsibility	Example
1.	
2.	
3.	
4.	
5.	

Responsibility of Individuals toward Institutions

Responsibility	Example
1.	
2.	
3.	
4.	
5.	

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Prewriting: Whole-Class

After identifying mutual responsibilities with your small group, discuss your conclusions with the whole class. Throughout the discussion take notes on ideas that you feel are important.

Prewriting: Small-Group

After the whole-class discussion, return to your small group and brainstorm about people or agencies to write to regarding responsible social behavior. For instance, let's say that the employees of an industry in your town have gone on strike. You might take one of several positions in letters to the parties involved in the dispute:

1. Write to management persuading them that they have a responsibility to honor their workers' demands.
2. Write to management persuading them that they are taking the right approach in not caving in to the strike tactics.
3. Write a letter to union representatives supporting their stand in the strike.
4. Write a letter to union representatives criticizing their irresponsibility in holding up production of valuable goods.
5. Write a letter to the local newspaper taking one of these positions.

Try to discuss a number of possibilities so that everyone in your group will have a topic to write on.

Prewriting: Individual

1. At this stage you will work individually instead of in a group. Use the notes that you took on responsible behavior in your original small-group discussion to help you make judgments on whether the recipient of your letter is acting responsibly or irresponsibly. Write informally about the behavior of the person or people to whom you are writing. What rules of responsible behavior are they following or breaking? What examples can you give of their action?
2. Next, develop a *thesis* from your writing in step 1, that is, a general statement that sums up the overall point you are trying to make (for example, "While the workers' conditions need improvement, a strike is too radical a measure at this point"; or, "While management needs to keep down costs, they need to improve safety conditions at the plant and therefore should make some concessions").

Producing a Draft

Now produce a draft of your letter. You might find the following procedures helpful:

1. Address it to the recipient (for example, "To the Chair of the Board" or "Dear Dr. Sampson").

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2. State the thesis of your letter (see step 2, "Prewriting: Individual").
3. Write a paragraph regarding each area of responsibility you feel that the recipient is or is not living up to. Illustrate each area of responsibility with specific examples (see step 1, "Prewriting: Individual").

Revision: Small-Group

After you have written a draft of your letter, get back in your small group to share your writing. Proofread the letters of your groupmates, focusing on how well they state each area of responsibility and how well they illustrate each of these areas with clear examples. You might want to try to play the role of the recipient of the letter. For instance, if a member of your group is writing to the principal of your school, you might try to imagine how the principal thinks, and read the letter through his or her eyes. Would the letter be persuasive to such a person? Why or why not? Suggest ways to improve the writing by making comments in the margins of the draft wherever you feel they would be helpful and writing a summary evaluation at the end of each draft you read. Feel free to discuss the letter with the writer and other members of the group.

Revision: Individual

Using the comments of your group members, produce a new draft of your letter.

Teacher's Text References: *Linguistic Intelligence*, Informational Uses of Writing, Persuasion (p. 9); *Interpersonal Intelligence*, Small-Group Work, Writing in Small Groups, Prewriting (p. 18) and Revising (p. 18).

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4 Writing about Rites of Passage

People often experience an "initiation" or "rite of passage" in order to gain admittance to a more adult world. In this activity, you will be writing about a rite of passage you have experienced.

Some initiation experiences are formal, such as the bar mitzvah or bas mitzvah ceremonies that Jewish teenagers go through in order to be accepted as adults; others are informal, such as when peer groups require prospective members to perform certain risky tasks before allowing them to join.

Think about experiences you've had that have served as a "rite of passage" between childhood and a more grown-up stage of life. Describe the experience, providing as many details as possible and reflecting on its significance in your life, particularly in terms of your acceptance by older people. You might want to consider the differences between the way you were before the incident and the way you were (or are now) as a result of the incident. Use the space below to jot down ideas about your experiences.

Teacher's Text References: *Linguistic Intelligence,* Personal Uses of Writing, Personal-Experience Writing (p. 9); *Intrapersonal Intelligence,* Response to Literary Themes (p. 20).

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5 Writing about Point of View

You have just read a work of fiction. The story was told from a particular point of view: the narrator was a character with an attitude, a range of vision, and a set of experiences that affected the way in which he or she related the story.

Now imagine that you are another character in the story, a character with a much different perspective. Your task is to retell some portion of the story from the point of view of this other character.

Prewriting: Small-Group

Before writing, consider the following questions with a small group of three to five other students.

1. How is the *attitude* of your character different from that of the original narrator's?
2. How are the *experiences* of the two characters different? (You might have to make some inferences about this.)
3. What does the new narrator know that the original narrator doesn't? How will this affect the retelling?
4. What does the original narrator know that the new narrator doesn't? How will this affect the retelling?
5. How are the *personalities* of the two different? How will this affect the *style* of the retelling?
6. How are the *motives* of the two characters different? How will this affect the retelling?

Discuss with your group how different characters might retell different scenes in the story.

Producing a Draft

Select a scene from the story that you find particularly interesting or compelling. Imagine that you have the experiences, motives, personality, attitude, knowledge, and perspective of one of the characters and retell the episode from that character's point of view.

Revision: Small-Group

After you have written a draft of your story, get back in your small group to share your writing. Proofread the stories of your groupmates, pointing

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out passages that you feel are strong and suggesting ways to improve the writing, particularly with regard to the character traits of the narrator you've chosen and the ways in which these traits will affect his or her (or its) retelling. Make comments in the margins of the draft wherever you feel they would be helpful, and write a summary evaluation at the end of each draft you read. Feel free to discuss the story with the writer and other members of the group.

Revision: Individual

Using the comments of your group members, produce a new draft of your essay.

Teacher's Text References: *Linguistic Intelligence*, Imaginative Uses of Writing, Retelling from Different Perspectives (p. 9); *Interpersonal Intelligence*, Small-Group Work, Writing in Small Groups, Prewriting (p. 18) and Revising (p.18).

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6 Producing Plays

You have written a personal-experience essay paralleling the experiences of literary characters. In this activity, you will produce a brief (3–5 minute) play based on either your essay or the essay of one of your classmates. The following procedures will help you produce your play.

1. Get in a group of three to five students and have each student share with the group his or her personal-experience essay.
2. Decide which of the essays you want to use as the basis for your play. Feel free to use parts of several different essays and combine them into one story; or you may use your imagination to embellish or change a story in any way you want for the purposes of your production.
3. Assign parts; ideally, everyone should have a speaking role. Avoid having a narrator who reads everyone's movements; rather, *act out* the movements of the characters.
4. Write a script for the play.
5. Think of ways in which to make your production entertaining and dynamic. The following are some possibilities.
   A. *Music:* If your group includes a musician, you may wish to write and perform a theme song, or accompany your production with a soundtrack. Or you may use music or sound effects that you have prerecorded or that have been commercially recorded.
   B. *Costumes:* You might wish to adorn yourselves with appropriate clothing.
   C. *Props/Sets:* You can make your production effective by constructing a set (for example, creating a background for a stage that evokes a particular place), or by bringing in appropriate props.

You might consider the following alternatives for your production.

1. *Puppet show:* Instead of acting the play yourselves, you could manipulate puppets as your performers. You could make your own puppets, use puppets that are premade, use oven mitts in the shape of animals, convert socks into puppets, or whatever else you might come up with. Keep in mind that you will have to perform on some sort of stage. What will serve as your stage? How will you arrange yourselves for manipulating the puppets? How will you decorate the stage?

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2. *Videotape:* If you have access to videotape equipment or a videocassette recorder, you might wish to make a film of your play or puppet show. If you do so, you have great opportunities to use music, props, costumes, and special effects to enhance your production.

Teacher's Text References: *Linguistic Intelligence,* Personal Uses of Writing, Personal-Experience Writing (p. 9); *Linguistic Intelligence,* Imaginative Uses of Writing, Scripting Plays (p. 10); *Musical Intelligence,* Composing Songs (p. 12) and Soundtracks for Drama (p. 12); *Spatial Intelligence,* Constructing Sets and Props for Oral Interpretation (p. 15) and Staging Puppet Shows (p. 15); *Bodily/Kinesthetic Intelligence,* Dramatic Productions (p. 15) and Set Construction (p. 16); *Interpersonal Intelligence,* Small-Group Work, Writing in Small Groups, During Composing (p. 18); *Interpersonal Intelligence,* Small-Group Work, Dramatic Productions (p. 19); *Interpersonal Intelligence,* Small-Group Work, Individual Interviews, Connecting with a Literary Theme (p. 20).

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7 Writing Fables

You have read several fables and now will write one of your own. The following is a set of procedures you can use to help you write a good fable.

Prewriting: Individual

Think of a lesson you've learned that you could sum up in a moral. Freewrite about an experience you've had that helped teach you this lesson.

Prewriting: Small-Group

1. In a small group of three to five students, think of the features that all fables have in common (such as "All fables have a moral at the end"). List these features here:
   A. All fables have a moral at the end.
   B. _____
   C. _____
   D. _____
2. Share your personal-experience freewriting from the first step of this activity with your small-group members. Then do the following:
   A. Try to think of animals that could personify the characteristics of the people in your essay. If someone in your story is cruel, what animal might represent cruelty? For instance, bluejays are often thought to be cruel because they eat the eggs of other birds. What animals could represent the people in the stories of your group members?
   B. Think of actions that the animals in your stories might perform to illustrate the moral of your story. For example, you have seen that you could illustrate cruelty by the actions of a bluejay. How would you illustrate curiosity by the actions of a cat, or slyness by the actions of a fox?

Producing a Draft

Write a draft of your fable, making sure to include the elements that you identified in step 1 above.

Revision: Small-Group

Get back in your small group and proofread each other's fables. Make suggestions about how to personify the human characteristics, how to create

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a situation that illustrates the moral, and other areas in which you think other writers could improve their fables. Make sure that you also point out the parts of the fable that the writer has done well. Make comments in the margins of the draft wherever you feel they would be helpful, and write a summary evaluation at the end of each draft you read. Feel free to discuss the essay with the writer and other members of the group.

Revision: Individual

Based on the suggestions of your small group, produce a final draft of your fable. You may wish to embellish it with artwork, or perhaps even present it as a song. Use your imagination to think of ways in which to present your fable in an effective way.

Option: Producing a Play

You might want to produce a play based on your fable. Working with a small group of friends, you could assign parts, write a script, and perform the play. Perhaps you could videotape the play or perform it with puppets, and/or use costumes, props, and musical accompaniment.

Teacher's Text References: *Linguistic Intelligence,* Personal Uses of Writing, Personal-Experience Writing (p. 9); *Linguistic Intelligence,* Imaginative Uses of Writing, Reconstructing Literature, Scripting Plays (p. 10); *Linguistic Intelligence,* Imaginative Uses of Writing, Producing Forms, Techniques and Parodies, Forms (p. 10); *Musical Intelligence,* Composing Songs (p. 12) and Soundtracks for Drama (p. 12); *Spatial Intelligence,* Constructing Sets and Props for Oral Interpretation (p. 15) and Staging Puppet Shows (p. 15); *Bodily/Kinesthetic Intelligence,* Dramatic Productions (p. 15) and Set Construction (p. 16); *Interpersonal Intelligence,* Small-Group Work, Writing in Small Groups, During Composing (p. 18) and Revising (p. 18); *Interpersonal Intelligence,* Small-Group Work, Dramatic Productions (p. 19); *Interpersonal Intelligence,* Small-Group Work, Individual Interviews, Connecting with a Literary Theme (p. 20); *Intrapersonal Intelligence,* Response to Literary Themes (p. 20) and Drama (p. 21).

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8 Working with Imagery

Many writers express their vision by using *images*, that is, by describing a scene through the five senses of sight, smell, touch, sound, and taste. You now have the opportunity to describe a scene using images. The following are some procedures you can use to help you think of appropriate images.

Prewriting: Small-Group

People often associate the four seasons of the year with particular events or places. For instance, summer might bring to mind the beach, swimming pools, baseball games, basketball, summer camp, summer school, and so on. Each of these places conjures up a particular set of images: the beach, for instance, might bring to mind the sound of seagulls, the taste of salt water, the feel of hot sand, the smell of seaweed, the sight of beach umbrellas, and many other impressions.

In a small group of three to five students, select a season and brainstorm for events and places that you associate with it. Then focus on one or two events or places and think of all of the images that come to mind. Each of you should make a list of images that you might want to use in an essay.

Prewriting: Individual

Use your notes to help you think of a topic for a piece of writing that uses imagery effectively. You might want to freewrite to help you find a topic and to work through a set of possible images to use in your essay.

Producing a Draft

Produce a draft of an essay that describes a person, place, or event that you associate with a particular season. Your essay may be real or imaginary; it may be a narration or a description. Make sure that you use a variety of images to convey a sense of how the scene looks, smells, tastes, feels, and sounds.

Revision: Small-Group

After you have written a draft of your essay, get back in your small group to share your writing. Proofread the essays of your groupmates, pointing out passages that you feel are strong and suggesting ways to improve the writing, particularly with regard to the writer's use of imagery. Make comments in the margins of the draft wherever you feel they would be

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helpful, and write a summary evaluation at the end of each draft you read. Feel free to discuss the essay with the writer and other members of the group.

Revision: Individual

Using the comments of your group members, produce a new draft of your essay.

Teacher's Text References: *Linguistic Intelligence,* Imaginative Uses of Writing, Producing Forms, Techniques, and Parodies, Literary Techniques (p. 10); *Logical/Mathematical Intelligence,* Analysis, Explication (p. 11); *Interpersonal Intelligence,* Small-Group Work, Writing in Small Groups, Prewriting (p. 18) and Revising (p. 18).

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9 Creating Parodies

A *parody* is a literary form in which a writer makes fun of a particular author or type of writing by exaggerating its features. You may be familiar with other types of artists who use parody for humorous effects. In the film *This Is Spinal Tap!*, a group of comedians performs an extended parody of a rock-and-roll band, while the film's director does a parody of documentary films. The musician Weird Al Yankovic has grown successful by doing parodies of popular songs. The television show *Saturday Night Live* usually includes parodies of commercials or famous people for a humorous effect. The following procedures will help you produce effective parodies.

Part I: Presenting a Parody

Prewriting: Small-Group

1. Advertisements for particular types of products tend to follow a formula. For instance, pickup truck ads tend to feature tough-looking men driving along rough terrain as their vehicles absorb every bump and bounce while zooming onward. The music tends to be loud and aggressive, and often the vehicle is described as being far better than a particular competitor.

   In a group of three to five students, do one of the following: (A) Think of a product that many different companies advertise according to the same general formula (such as the formula for pickup truck ads). What do the ads for all of these companies have in common? Or (B), think of a particular product for which all of the ads tend to follow the product's own formula, such as the promotions for certain beverages. Identify the characteristics that the ads in the series have in common. Some areas to look for include the following:

   A. A particular sequence of events
   B. Types of characters (including recurrent animals)
   C. Type of music
   D. Setting
   E. Type of image conveyed (sensitive, humorous, tough, and so on)
   F. Benefits or advantages of product

2. After you have characterized the ad, work with your small group to prepare a parody of the type of ad you have studied. In order to prepare an effective parody, you should take a characteristic and *exaggerate* it so that it is funny. For instance, the tough-looking man in

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the pickup truck ad might rip off a car fender and scratch his back with it before getting in his pickup, the truck might fall to the bottom of the Grand Canyon, and keep going, and so on. Take several characteristics of the ad you have chosen and brainstorm for ways in which to exaggerate them for a humorous effect.

3. Produce for the class a parody based on your work in steps 1 and 2. You may either perform the parody live before the class or videotape it.

Part II: Writing a Parody

Prewriting: Small-Group

1. Next you will produce a written parody. In a small group of three to five students, study several pieces of writing by a writer with a distinctive style, such as Edgar Allan Poe, Erma Bombeck, the narrator Holden Caulfield, and so on. Look in particular for common features, including the following:
   A. Point of view
   B. Sentence structure
   C. Diction
   D. Types of details
   E. Phrasing and figures of speech
   F. Attitudes
   G. Style
2. Work with your small group to identify aspects of the writer's characteristics that you can exaggerate for a parody, and brainstorm for ways in which to exaggerate them.
3. With your group, think of humorous topics for your parody. For instance, Edgar Allan Poe's writing is steeped in darkness and evil. You might rewrite a children's story such as "Little Red Riding Hood" in the style of Poe. Or you could retell one of Aesop's fables in the style of *The National Enquirer.* The possibilities for incongruous matchups such as these are endless.

Producing a Draft

Write a parody based on the ideas you generated with the help of your small group.

Revision: Small-Group

After you have written a draft of your parody, get back in your small group to share your writing. Proofread the parodies of your groupmates, pointing out passages that you feel are strong and suggesting ways to improve the writing, particularly with regard to the writer's exaggeration of the author's or narrator's particular characteristics. Make comments in the margins of the draft wherever you feel they would be helpful, and write a summary

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evaluation at the end of each draft you read. Feel free to discuss the parody with the writer and other members of the group.

Revision: Individual

Using the comments of your group members, produce a new draft of your parody.

Teacher's Text References: *Linguistic Intelligence,* Imaginative Uses of Writing, Producing Forms, Techniques, and Parodies, Parodies (p. 10); *Musical Intelligence,* Composing Songs (p. 12) and Soundtracks for Drama (p. 12); *Spatial Intelligence,* Constructing Sets and Props for Oral Interpretation (p. 15); *Bodily/Kinesthetic Intelligence,* Dramatic Productions (p. 15) and Set Construction (p. 16); *Interpersonal Intelligence,* Small-Group Work, Writing in Small Groups, Revising (p. 18); *Interpersonal Intelligence,* Small-Group Work, Dramatic Productions (p. 19).

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10 Comparison/Contrast Writing

You have probably engaged in *comparison and contrast* quite often. People frequently discuss which is better, one movie or another; which restaurant has the best food and service; which teacher is the hardest; which computer they would rather use; and so on. In order to do so, they *compare* (that is, examine the cases to see what they have in common) and *contrast* (identify ways in which they are different). The following procedures will help you engage in comparison/contrast tasks.

Part I: Procedures for Comparison and Contrast

Prewriting: Small-Group

1. Get in a group of three to five students and brainstorm for two things to compare and contrast. Some possibilities are:
   A. Two athletes or athletic teams. (Try to pick two that are reasonably similar, such as two quarterbacks or two shortstops; don't choose a hockey goalie and a polo player, or a field hockey team and a basketball team.)
   B. Two restaurants. (Again, pick two of the same type, such as two fast-food restaurants or two pizza parlors.)
   C. Two social groups in your school.
   D. Two musical groups (of the same type, such as two rap groups or two high school marching bands).
   E. Two TV shows (of the same type, such as two situation comedies or two police dramas) or two movies (of the same type).
   F. Two clothing stores (of the same type, such as two department stores or two stores that cater to teenagers and young adults).
2. Think of areas in which you can compare and contrast the two items. For instance, let's say that you have chosen to compare the shortstop for the Chicago Cubs to the shortstop for the Chicago White Sox. In comparing and contrasting baseball players, people often look at their fielding, hitting, baserunning, and leadership. What areas of comparison can you think of for the two items you are thinking about?
3. Think about how your two items measure up in each of the areas of comparison you have identified. The following are ways in which each of the shortstops measures up in the four categories identified in step 2:

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A. Fielding

Cubs: Excellent range, superb throwing arm, outstanding on double play, sometimes questionable judgment, makes too many errors.

Sox: Good range, good throwing arm, outstanding on double play, excellent judgment, makes very few errors.

B. Hitting

Cubs: Good power, good batting average, swings at too many bad pitches, strikes out too often, doesn't walk often enough.

Sox: No power, good batting average, swings at too many bad pitches, strikes out too often, doesn't walk often enough.

C. Baserunning

Cubs: Good speed, questionable judgment, scores an average amount of runs.

Sox: Poor speed, good judgment, should score more runs.

D. Leadership

Cubs: Does not have a "take-charge" personality, judgment is too poor to be a good leader.

Sox: Has a strong, outgoing personality, shows excellent judgment, is regarded as a team leader.

As you can see, in this list the group has (1) identified several categories in which to compare and contrast the two shortstops, and (2) identified the characteristics of each ballplayer in each category.

4. You now have a plan for writing an essay comparing and contrasting the two shortstops. After looking over your notes, you might want to discuss them with your group or freewrite about the similarities and differences between the two things you are comparing and contrasting, and about what conclusions you could draw from your inquiry. For instance, you might develop the thesis that the two shortstops discussed above would both be good to have on your team, but the Cubs shortstop would contribute more to a team with good leadership and the Sox shortstop would contribute more to a team with good power and speed.

Producing a Draft

1. The thesis you developed above could provide the basis for an introductory paragraph to an essay comparing and contrasting your two items, athletes, etc.
2. Next, try to develop a paragraph for each area of comparison. For example, if you were comparing the two shortstops, you might start by comparing and contrasting them according to their fielding. However, instead of just listing the characteristics from your notes, think of examples that would support the major points you are trying to make. For instance, you might say that the Cubs shortstop shows bad judgment on the base paths by getting picked off base and thrown out stealing too often. Here you are providing evidence to support the

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points you are making. When possible, give specific examples, such as that the Cubs shortstop has better power, having hit 18 home runs and 41 doubles and having driven in 66 runs, while the Sox shortstop hit 1 home run, 17 doubles, and drove in 38 runs.

3. Finally, draw some sort of conclusion based on your comparison, possibly developing the ideas you stated in your thesis. You might conclude, for instance, that since most teams need offense more than leadership, most teams would prefer to have the Cubs shortstop.

Revision: Small-Group

After you have written a draft of your essay, get back in your small group to share your writing. Proofread the essays of your groupmates, pointing out passages that you feel are strong and suggesting ways to improve the writing, particularly with regard to the writer's use of evidence to support each comparison and contrast, as well as the conclusions that the writer draws in the paper. Make comments in the margins of the draft wherever you feel they would be helpful, and write a summary evaluation at the end of each draft you read. Feel free to discuss the essay with the writer and other members of the group.

Revision: Individual

Using the comments of your group members, produce a new draft of your essay.

Part II: Comparing and Contrasting Utopias

You will now use a similar set of procedures to compare and contrast the visions of society in two utopias, either utopias that you have read about in literature or societies envisioned by you and/or other students. Use the following procedures.

Prewriting: Small-Group

1. Select two utopias for comparison/contrast.
2. Think of areas in which to compare and contrast the two utopias.
3. Think of ways in which the two utopias measure up in each area of comparison you have identified.
4. Develop a thesis from your notes.
5. Think of examples that would illustrate each area of comparison, being as specific as possible.

Producing a Draft

Write a draft in which you introduce your thesis, and then compare and contrast the two utopias according to the categories you have identified.

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Revision: Small-Group

After you have written a draft of your essay, get back in your small group to share your writing. Proofread the essays of your groupmates, pointing out passages that you feel are strong and suggesting ways to improve the writing, particularly with regard to the writer's use of evidence to support each comparison and contrast, as well as the conclusion that the writer draws in the paper. Make comments in the margins of the draft wherever you feel they would be helpful, and write a summary evaluation at the end of each draft you read. Feel free to discuss the essay with the writer and other members of the group.

Revision: Individual

Using the comments of your group members, produce a new draft of your essay.

Teacher's Text References: *Logical/Mathematical Intelligence*, Analysis, Comparison/Contrast (p. 11); *Interpersonal Intelligence*, Small-Group Work, Writing in Small Groups, Prewriting (p. 18) and Revising (p. 18).

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11 Oral Interpretation

"Oral interpretation" is another name for "dramatic reading." When you perform an oral interpretation of a poem or passage from literature, your goal is to convey your understanding of the poem to your audience through the effects you create with your reading and presentation. First, of course, you must study the literature carefully to arrive at your interpretation. Then consider ways in which you can convey your understanding of the literature to your audience. Here are several areas to consider:

1. *Tone of voice:* Your tone of voice can communicate a great deal of meaning to your audience. Your voice can be thundering, somber, coy, whining, sarcastic, joyous, frightened, and so on through the great range of feeling and emotion.
2. *Costumes:* You can portray the characters in the literature through effective costuming.
3. *Sets:* Where do the scenes in the literature take place? You can create a set for your presentation by drawing a scene on the chalkboard, constructing an appropriate stage, or using props.
4. *Lighting:* What is the mood of the literature? Should the room be dark? Shaded in red? Bright and sunny? You can use simple devices such as flashlights to create powerful visual effects to dramatize the mood of the literature.
5. *Music:* Filmmakers often create mood through the use of soundtracks. If one of you plays an instrument, can you produce a soundtrack for your interpretation, either played live or prerecorded? Or can you use professionally recorded music? Or, if you are interpreting a poem, can you put it to music and interpret it as a song?
6. *Movement:* In giving your interpretation you needn't stand still and recite the words. Can you dramatize the poem by moving about the room and interpreting the literature physically?

Procedures for performing an oral interpretation could include the following:

1. With a group of three to five classmates, select a work of literature for interpretation. The literature should be a work that your group likes, understands, finds challenging, and can portray effectively through an oral interpretation.

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2. Reach an understanding of the meaning of the literature. Your interpretation of the literature's meaning will greatly influence every aspect of your dramatic reading.
3. Brainstorm for ways in which you could present an oral interpretation. Consider ways in which you could use tone of voice, costumes, sets, lighting, music, and movement to convey your understanding of the literature's meaning.
4. Assign tasks to each group member. The best readers might handle the recitation of the literature, people with musical aptitude might be in charge of the soundtrack, someone with access to lighting equipment might oversee lighting, and so on.
5. Practice, practice, practice.
6. You can either perform your oral interpretation live for the class or videotape it.
7. Have fun.

Teacher's Text References: *Musical Intelligence,* Composing Songs (p. 12) and "Soundtracks" for Oral Interpretation (p. 12); *Spatial Intelligence,* Constructing Sets and Props for Oral Interpretation (p. 15); *Bodily/Kinesthetic Intelligence,* Dramatic Productions (p. 15) and Set Construction (p. 16); *Interpersonal Intelligence,* Small-Group Work, Dramatic Productions (p. 19).

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12 Making Maps

You have just read a work of literature that involves a quest. During the quest, the story's protagonist has traveled far from home, encountering obstacles, having adventures, and answering challenges. Think about the hero's quest and draw a map that depicts it. Consider the following:

1. What sort of terrain does the protagonist travel over?
2. What are the major events of the journey?
3. What is the sequence of events?
4. What direction does the hero travel in?

In drawing your map, feel free to add whatever creative touches you desire. You may include any sort of artwork you wish to illustrate the hero's quest.

As an option you may wish to map out a quest of your own. You could draw a separate map for your journey, or have your quest run parallel to the literary hero's. Use the space below to make preliminary sketches of your map(s).

Teacher's Text References: *Spatial Intelligence*, Making Maps (p. 13), Appreciating and Applying the Arts (p. 13), and Hypermedia (p. 13); *Bodily/Kinesthetic Intelligence*, Art (p. 16).

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13 Artistic Response to Literature

Artists have often created paintings, sculptures, and other art forms in response to literature they have read. For instance, they might paint a scene depicted in a poem, or create a sculpture of a literary character. You now have the opportunity to create some sort of artwork in response to the literature you have been reading. You may paint, draw, or sculpt your response; you may create a collage; you may use photography; or you may work with any other artistic medium you wish. Feel free to express your interpretation in whatever way best communicates your understanding of the literature's characters, theme, meaning, or anything else you see in it.

You may want to discuss your ideas with other students. Use the space below to sketch out your ideas.

Teacher's Text References: *Spatial Intelligence,* Making Maps (p. 13), Appreciating and Applying the Arts (p. 13), and Photography—Interpreting Literature (p. 15); *Intrapersonal Intelligence,* Response to Literary Themes (p. 20).

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14 Performing Dance or Mime

Dancers often express their understanding of literature by interpretation through dance. In the ballet *The Nutcracker Suite,* for instance, the choreographer and dancers interpret the story through a dance performance. You have an opportunity to interpret the literature you have been studying through some sort of dance or mime performance. You might want to enhance your performance by creating your own music (or collaborating with another musician-student), or by using recorded music. Feel free to interpret the character and mood in any way that you find meaningful and imaginative. Use the space below to sketch out ideas for your performance.

Teacher's Text References: *Musical Intelligence,* Soundtracks for Drama (p. 12); *Spatial Intelligence,* Performing Dance or Mime (p. 15); *Bodily/Kinesthetic Intelligence,* Dance and Mime (p. 16); *Intrapersonal Intelligence,* Drama (p. 21).

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15 Defining Progress

In the following activity, you will generate an extended definition of *progress.* An extended definition involves establishing a set of rules that anything that satisfies the definition must follow. These rules are called *criteria.* For example, meteorologists distinguish between different types of storms by defining them with different sets of criteria. A thunderstorm is defined by the following criteria:

1. It covers an area ten to fifty kilometers in diameter.
2. It includes cumulonimbus clouds (a "thunderhead").
3. It includes lightning and thunder.
4. It includes gusty surface winds.
5. It includes heavy rain or snowfall.

Severe thunderstorms are defined by all of the criteria for a thunderstorm plus the following additional criteria:

1. Includes wind gusts of over sixty miles per hour.
2. Includes hail at least ¾ inch in diameter.

Depending on which set of criteria a storm satisfies, the meteorologist issues different kinds of travel advisories.

Procedure

In a small group of three to five students, read each of the following descriptions of events that members of American society have often thought of as representing "progress." Discuss with your groupmates whether you regard the development as truly progressive. For each of these judgments, try to develop a *criterion* that defines progress, that is, a general rule that any phenomenon must meet in order to be considered progressive. Think of a different criterion for each one of the five descriptions that follow. Be prepared to discuss your decisions with the rest of the class and to defend your views.

1. In the nineteenth century, the American colonies expanded westward, acquiring a great deal of land and resources along the way. Without this westward expansion the United States could never have become a great international power in the twentieth century. The expansion brought about a number of important developments, such as transcontinental railroads and the exploitation of valuable resources, and also accounted for the creation of some of the world's greatest cities.

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The expansion also had great costs, such as the virtual extinction of the tremendous buffalo herds of the plains, the destruction of Native American societies, and the declaration of a questionable war with Mexico in order to acquire Texas.

A. Was westward expansion an example of progress? Why or why not?
B. Try to establish a *criterion* (general rule) for a definition of progress.

2. In the late twentieth century, computers became sophisticated and widely available. They made businesses more efficient, expanded the capabilities for graphics, and tied together networks of people for better communication. Computers also made society more impersonal, since people were more likely to be regarded as data, and they caused great confusion when they went awry. In addition, computers created enormous problems with the stock market when brokerage firms created programs that would sell or buy depending on particular variables, and thus contributed to the crash of the market on one occasion. Because computers were supposedly more logical than humans, they also assumed many of the decision-making responsibilities of people. Computers have made the world more "perfect" and predictable but also less human.

   A. Are computers an example of progress? Why or why not?
   B. Try to establish a criterion for a definition of progress.

3. The development of atomic energy in the twentieth century enabled electricity to be created at a very low cost. This had important benefits for the economy and for people's lives; such modern amenities as air conditioning, for instance, became more feasible when atomic energy made electricity affordable for ordinary people. Atomic energy also made the proliferation of nuclear weapons possible. In addition, there have been several disasters at atomic energy plants, such as when the Soviet reactor at Chernobyl malfunctioned and killed thousands of people. Society has also never resolved the problem of how to dispose of nuclear waste, which is extremely dangerous and apparently will last forever.

   A. Is the development of atomic energy an example of progress? Why or why not?
   B. Try to establish a criterion for a definition of progress.

4. The growth of cities creates many jobs, thus providing security for individuals and families. A bustling economy helps attract more industry, which in turn creates more jobs. Cities are often thought to offer tremendous opportunities to immigrants and poor people, because in a city people with ingenuity and desire can often figure out a way to capitalize on the resources and needs of others to generate an income. However, because of the great number of people in cities, they are often crowded and dirty and have problems such as crime and pollution. Groups of people often form based on race and ethnicity, and discriminate against others. While some people live in splendor,

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others live in poverty, and the extremes in wealth often cause great resentment.

A. Is the expansion of cities an example of progress? Why or why not?
B. Try to develop a criterion for a definition of progress.

5. When television became widely available in the 1950s, people hailed it as a great development in family entertainment and a great potential source of information. For free, people could see famous entertainers, high-quality drama, live sporting events, and other previously inaccessible entertainment, as well as up-to-date visual accounts of news events and speeches by world leaders. Television has also been accused of contributing to the decline of civilization. Programs often appeal to people's lowest sensibilities, and as a result people often spend hours a day doing nothing but watching simplistic shows and being exposed to commercials which pressure them into developing superficial values. Many people claim that watching TV has caused a decline in more beneficial activities, such as reading and getting exercise, and that students are becoming less literate and less complex due to the great deal of time they spend watching the tube.

A. Is television an example of progress? Why or why not?
B. Try to establish a criterion for a definition of progress.

Teacher's Text References: *Logical/Mathematical Intelligence*, Analysis, Definition/Classification (p. 11); *Interpersonal Intelligence*, Small-Group Work, Literary Analysis, Introductory Activities (p. 17); *Interpersonal Intelligence*, Small-Group Work, Writing in Small Groups, Prewriting (p. 18).

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16 Interpreting Symbols

You have been reading literature in which the characters symbolize some abstract quality of human life. The following poem consists of two verses. The first verse describes a spider weaving its web. The second verse describes the poet's soul seeking to find itself. In a small group of three to five students, interpret this poem, paying particular attention to the parallels between the two verses. What does the spider symbolize? What other elements do you find in the first verse of the poem (such as the spider's filaments)? What do they symbolize? Use the parallels between the first and second verses to help you interpret the poem's symbolism. Then give a general interpretation of the poem; that is, explain what the poem means based on your understanding of the symbols and their relationship.

A Noiseless Patient Spider

A noiseless patient spider,
I mark'd where on a little promontory it stood isolated,
Mark'd how to explore the vacant vast surrounding,
It launch'd forth filament, filament, filament, out of itself,
Ever unreeling them, ever tirelessly speeding them.

And you O my soul where you stand,
Surrounded, detached, in measureless oceans of space,
Ceaselessly musing, venturing, throwing, seeking the spheres to connect them,
Till the bridge you will need be form'd, till the ductile anchor hold,
Till the gossamer thread you fling catch somewhere, O my soul.

—Walt Whitman

Use the space below and the back of this sheet to jot down ideas about the poem's symbolism.

Teacher's Text References: *Logical/Mathematical Intelligence,* Analysis, Explication (p. 11); *Interpersonal Intelligence,* Small-Group Work, Literary Analysis, Interpreting Symbols (p. 17).

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17 Discussing Gender Roles

You have read a series of stories that have portrayed males and females in particular ways. You will now work in a small group of three to five students to think about the ways in which males and females have been portrayed in the literature you have read. In your group, study the portrayal of the characters. Discuss the following questions, and record the conclusions you come up with.

1. In general, how do *women authors* portray *male characters?* What do the men in the stories have in common? (You might think in terms of occupations, personality traits, attitudes, and sensibilities.)
2. In general, how do *women authors* portray *female characters?* What do the women in the stories have in common? (You might think in terms of occupations, personality traits, attitudes, and sensibilities.)
3. In general, how do *men authors* portray *male characters?* What do the men in the stories have in common?
4. In general, how do *men authors* portray *female characters?* What do the women in the stories have in common?
5. How do men authors and female authors depict men and women characters differently? What are the effects of these depictions on the reader?
6. What do we learn about gender roles from the literature we have studied? Do the authors represent men and women as we know them in real life?

Use the space below and the back of this sheet to make notes on your group's discussion.

Teacher's Text References: *Interpersonal Intelligence,* Small-Group Work, Literary Analysis, Synthesizing Ideas (p. 17).

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18 Interpreting Irony: Conflict of Facts within the Work

We have read several stories in which the author tips us off to a potentially ironic situation by creating a conflicting set of facts within the work. In a group of three to five students, read the following poem. Explain the poem's surface meaning. Then identify the conflict of facts and explain how the conflict helps you to reject the poem's surface meaning. Finally, reconstruct the poem's real meaning based on your understanding of the poet's use of irony.

Ozymandias

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert . . . Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed:
And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

—Percy Bysshe Shelley

Use the space below and the back of this sheet to jot down ideas about the poem's surface meaning and its real meaning.

Teacher's Text References: *Logical/Mathematical Intelligence,* Analysis, Explication (p. 11); *Interpersonal Intelligence,* Small-Group Work, Literary Analysis, Weaning Students from the Teacher (p. 17).

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19 Student-Led Discussions

In a group of three to five students, you will lead the class in a discussion of a short story or a section of a novel. In order to lead the discussion, you need to generate a series of questions to ask your classmates. You will learn to do this in three stages.

Stage 1: Guidelines for Generating Questions

The following list of guidelines might be helpful in developing your questions. You are given six types of questions in order of increasing difficulty. Each type of question is illustrated by a question about *Huckleberry Finn.*

1. *Important fact stated directly in the text.* Example: What did Huck do when Pap locked him in the cabin?
2. *Stated relationship between important characters or events.* Example: Early in the novel, what do we learn about the widow's attitude toward tobacco?
3. *Inference about a crucial relationship between two pieces of information close together in the text.* Example: In what ways is Huck like his father? In what ways is he different?
4. *Inference about the relationships among many pieces of information spread throughout the text.* Example: How does Huck's attitude toward Jim change from the beginning of the book to the end? Give examples of four incidents that illustrate this change.
5. *Perceiving a pattern from seemingly unrelated pieces of information; this often involves tracing a symbol through the course of a novel or relating a set of symbols.* Example: How does Huck feel when he's on the river? How does he feel on land? What does the river symbolize in the novel? Explain how you arrived at this conclusion.
6. *Author's generalizations about life outside the novel.* Example: *Huckleberry Finn* is often thought to be a satire, that is, a work of art that ridicules society in order to point out its follies. What is Mark Twain satirizing in *Huckleberry Finn*? Give examples from the text that have led you to this interpretation.

Stage 2: Practice in Generating Questions

Your teacher will now help you practice developing questions of each type for stories you have read previously in class.

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Stage 3: Preparing Questions in Small Groups

The class will now divide into small groups of three to five students. Each group will lead the class in a discussion of a short story or a section of a novel. Prepare a set of questions based on the series of six questions listed above. These questions will be the basis of your discussion. You might also anticipate follow-up questions; for instance, when you establish a stated relationship between important characters or events (question 2), such as when we learn that the widow forbids Huck to smoke tobacco but allows herself to dip snuff, you could follow this up by asking, "What other examples of hypocrisy do we see in the book?"

Teacher's Text References: *Interpersonal Intelligence,* Small-Group Work, Student-Led Discussions (p. 19).

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20 Interviewing

The experiences of literary characters often parallel those of you and people you know. You have been reading literature based on a particular theme (such as conflict with authority, coming of age, courageous action, peer-group pressure, and so on). Your task now is to interview a significant person in your life about an experience he or she has had similar to those of the literary characters. For instance, you might want to interview your best friend about a conflict-with-authority experience, a parent or guardian about a coming-of-age experience, a respected adult about an experience with peer-group pressure, and so on.

Here are some tips for conducting interviews:

1. Come prepared with a set of questions to ask. Make sure that the questions help you get the information you have come for.
2. Try to make the person feel comfortable by asking easy, nonthreatening questions first. For example, if you're asking your mother about an experience with peer-group pressure, you could start with "What were the peer groups in your high school? Which did you belong to?"
3. Take notes from the interview. If possible, tape-record the interview to help you retain information that you might originally have missed.

After you have finished the interview, reread all of your notes and write a narrative that describes the person's experience. Try to make the experience sound as interesting as possible by including all of the details. Be *sympathetic* to the person whose story you are presenting; do not make fun of someone who has taken the trouble to share with you an important personal experience.

When you are finished writing the narrative, let the person whom you interviewed review it and check it for accuracy.

Possible follow-up activities for your interview narratives include (1) sharing them with a small group and developing one of the stories into a play to perform for the class, (2) using the stories as a basis for a discussion of their themes, or (3) preparing a final draft for evaluation.

Teacher's Text References: *Interpersonal Intelligence*, Small-Group Work, Individual Interviews, Connecting with a Literary Theme (p. 20).

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21 Research Options

To supplement your research effort, you may want to include any or all of the following:

1. *Art:* You can illustrate your topic by drawing, painting, mapping, or sculpting any subject that will help bring your paper alive. Often such visual accompaniment enables your reader to get a firmer grasp of your topic.
2. *Photography:* Photographs that you either take yourself or clip from magazines (but not books!) can enhance a presentation in much the same way that art can. You also might wish to prepare a slide show if your subject is amenable to it.
3. *Music:* Some topics allow for some sort of musical presentation. For example, you might compose and perform a song about your topic, or compose a soundtrack for a slide presentation.
4. *Interviews:* You could include interviews as part of your research. If you are researching the Vietnam War, for instance, you might interview a veteran for his or her perspective. If you conduct an interview, keep the following in mind:
   A. Come prepared with a set of questions to ask. Make sure that the questions help you get the information you have come for.
   B. Try to make the person feel comfortable by asking easy, nonthreatening questions first; don't start by saying something like "How many people did you kill in Vietnam?"
   C. Take notes from the interview. If possible, tape-record the interview to help you retain information that you might originally have missed.

Teacher's Text References: *Musical Intelligence,* Composing Songs (p. 12), "Soundtracks" for Oral Interpretation (p. 12), and Soundtracks for Drama (p. 12); *Spatial Intelligence,* Making Maps (p. 13), Appreciating and Applying the Arts (p. 13), and Photography—Research (p. 14); *Interpersonal Intelligence,* Small-Group Work, Individual Interviews—Research (p. 20).

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22 The Quest in Word and Image

You now have the opportunity to create and represent a personal quest of your own. A heroic quest includes a fairly consistent set of elements:

1. A *hero* who exhibits admirable human qualities, such as courage, strength (physical, moral, and so on), cleverness, selflessness, and persistence.
2. A *mystery* or *problem* the hero solves, or a *goal* the hero reaches.
3. *Obstacles* the hero overcomes.
4. *False solutions* that endanger the success of the quest.
5. *Resolution* of the problem or *attainment* of the goal.

Your task is to reconstruct a personal-quest experience of your own. Your project will include both a *written component* and an *imagaic component*, each of which you will produce through a hypertext computer program.

Written Component

1. Describe in writing the mystery or problem you must solve, or the difficult goal you must achieve. This can be an event from your life which has already been resolved (getting over the loss of a loved one, raising a grade-point average, earning enough money to buy and maintain a car), or one which you are now in the process of solving or achieving (getting admitted to a particular college, building a science project, attempting to establish a good relationship with someone).
2. Describe the different parts or aspects of your quest to solve the problem, including the following:
   A. *A step-by-step account* of the quest, including occasions when the quest got off-track. For instance, if you were writing about your quest to get along better with your father, you might describe the following: (1) *a series of crucial events* in your relationship, such as your staying out late and getting grounded, the time he became angry over your grades without attempting to understand why they had fallen off, his lecture on why you should stop hanging around with your best friend, the time you yelled at him because you disapproved of his smoking, and so on; and (2) *obstacles* to solving the problem, such as the amount of time he spends at work, your refusal to follow his rules, his intolerance of your music, your disdain for the way he dresses, and so on.

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B. *False solutions* to solving the problem, such as when you suggested the he read Dale Carnegie's book *How to Win Friends and Influence People* so that he could relate better to you, a move that only created greater distance between the two of you; or when you tried to get him to understand your view of the world better by giving him an album by your favorite rock group for his birthday, and he never listened to it, not even once.
C. *Plausible solutions* to solving the problem, such as the two of you going camping together, the whole family going into counseling, the two of you doing a project together—such as designing and installing new landscaping for your home—with neither of you acting as the "boss," and so on.

Imagaic Component

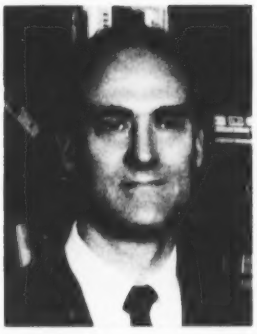
You will supplement your written text with images that you generate through a hypertext computer program. These may be original images that you create yourself, images that you capture with a video camera, or images that you borrow from other sources. *You* will determine when to use imagery, what kind of imagery to use, and how to use the images. For instance, if you want to graphically represent the time your father yelled at you for denting the car, you might film a simulation of Godzilla destroying Tokyo, with perhaps a superimposed soundtrack in which you recreate his words. Or you might use abstract images of your own creation with jagged lines in the form of an explosion representing his anger. Or you could use footage of an erupting volcano over a soundtrack of atonal music which you have recorded yourself. The possibilities for depicting events and feelings are unlimited.

You will produce this project in a very social environment; that is, you will have classmates, other students, and teachers in the computer center while you are working, plus you are encouraged to consult with anyone who could contribute to your production. You have the opportunity to discuss your project, seek advice, and borrow resources from anyone you know as you proceed through this challenging experience.

Teacher's Text References: *Linguistic Intelligence,* Personal Uses of Writing, Personal-Experience Writing (p. 9); *Musical Intelligence,* Soundtracks for Drama (p. 12); *Spatial Intelligence,* Making Maps (p. 13) and Hypermedia (p. 13); *Intrapersonal Intelligence,* Response to Literary Themes (p. 20).

Expressions, *by Peter Smagorinsky.* © *1991 NCTE.*

AUTHOR



Peter Smagorinsky is a member of the graduate faculty at the University of Oklahoma in Norman, Oklahoma, following thirteen years of teaching in public high schools in suburban Chicago. He received a B.A. in English Literature from Kenyon College in 1974, and an M.A.T. (1977) and Ph.D. (1989) in English Education from The University of Chicago. He has written frequently on educational issues, including coauthorship of the NCTE TRIP monograph *Explorations: Introductory Activities for Literature and Composition, Grades 7–12* and *Fostering the Reader's Response: Rethinking the Literature Curriculum, Grades 7–12* (Dale Seymour Publications). He has recently published articles in *Written Communication, English Journal, English Education, Research in the Teaching of English,* and Volume 25 of NCTE's Classroom Practices series.

In *Expressions: Multiple Intelligences in the English Class*, Peter Smagorinsky presents theory and research, particularly that of psychologist Howard Gardner, which supports teachers' recognition of multiple intelligences. That is, students should be allowed to demonstrate intelligence in ways other than the commonly assessed linguistic and logical/mathematical competencies. These additional intelligences include spatial intelligence, musical intelligence, bodily/kinesthetic intelligence, and interpersonal and intrapersonal intelligence. The booklet includes activities which allow students to display their own competencies and to appreciate the imagination and range of intelligence of their classmates.

"The author has digested, synthesized, and articulated the most salient features of contemporary learning theory and research. [The text is] well-conceived, well-researched, well-written . . . and brilliant in nearly every way."

—Denny Wolfe
Professor, English Education
Old Dominion University

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